

出國報告（出國類別：考察）

戲劇課程與戲劇治療在預防與輔導中輟生 上的應用—以英國為例

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摘 要

本研究主要目的在探討英國地區中小學實施戲劇課程與戲劇治療的現況，並探討對中輟學生的輔導成效。研究目的包括：一、探討英國中學實施戲劇課程的現況；二、探討英國中小學校學生轉介戲劇治療的現況；三、探討採用戲劇課程或治療對英國中小學校對中輟學生輔導的成效；四、提出對我國中輟學生輔導的建議。

此次考察研究主要採取訪談法、觀察法、文件分析法蒐集資料。訪談對象以義務教育階段學校與戲劇治療師為主。在為期三個月又三週的駐英考察研究後，研究者整理出英國實施戲劇課程的現況與戲劇教師的培訓過程；並探討戲劇治療在英國中小學實施的情形。經歸納整理後，提出心得與建議。

關鍵詞： 戲劇課程、戲劇治療、中輟生、英國教育

戲劇課程與戲劇治療在預防與輔導中輟生上的應用—以英國為例

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第一節 研究動機

中輟生的問題一向是各國義務教育相當重視的一個環節。以台灣為例，根據教育部(2006)的統計，九十四學年度十二至十四歲的學生淨在學率為 93.98%，反映出中輟學生大量存在的事實。政府也不斷加強中輟生的輔導，希望提高中輟生的復學率。其實這類問題在其他國家不但也會發生，甚至比台灣還要嚴重(王淑娟, 2002)。以英國為例，其學校的缺席學生眾多，已經成為義務教育的一大問題。根據英國教育部(The Department for Education and Skills, DfES)於 2002 年所作的調查研究，發現學生無故不到校上課比例甚高(約有 27%的小學生與 16%的中學生有過曠課經驗)，且所有受訪的地方教育局(Local Education Authority, LEA)人員與學校教師，皆認為良好出席率與學生成就、未來的職業發展有相當的關聯。經常缺席將對學習、測驗產生負面影響，且容易形成偏差行為(Lindsay et al., 2006, Stange, 2006)。

學生輟學的行爲很少是臨時起意的衝動，往往會經過一段長時間的醞釀(林家興, 2002)。每一個班級都可能中輟生出現，若只是將防止中輟生出現的責任拋給輔導室，未免捨近求遠。更何況在教訓輔三合一已實施多年的台灣，輔導學生早已不只是輔導室的工作。各學科教師若能將輔導隱於教學之中，即能在學生學習的同時，達到抒發情緒、表現自我的功效。而戲劇課程正是一種有效將輔導融入教學的方式。

「戲劇」如何與「教育」結合？或許有人會抱持疑問。鄭黛瓊曾經提到：「就戲劇教育功能的特點來論，其實凡有經驗的教師，或多或少都會利用戲劇來輔助教學。究其原理，在人類發展的歷史上，戲劇一直扮演著社會溝通和學習的管道」(廖美玉, 1999)。可知戲劇本來就是教育的一部分。教育若能解決人的問題，戲劇自然也能達成同樣功效。戲劇有治療功用的理論基礎，可參考心理劇(戲劇治療的一種型式)創始者 Moreno 的說法：「不要想去分析問題的真相，創造問題的人就是解決問題的專家」(引自 D'Amato & Dean, 1988)。運用戲劇來幫助人們解決問題的作法，不是要分析或詮釋人們帶來的問題，而是提供一個場所、一種氣氛，以多重的角度、自由變化的方式讓人們探索自己的問題，進而自己尋找解決問題的方法。

在實際的應用上，亦有相當多的國內外學者，已然驗證並積極推廣這種治療方式。Wolk (1996)提出一個結合心理劇與其他治療理念的特殊工作坊模式，作為夢境的處理方法，參與者皆認為有得到正向的幫助；Pike 於 2004 年根據研究報告，指出戲劇課程對輔導學生有一定的功效。國內則有郭淑貞、劉素鳳(1995)將心理劇引進專校學生的輔導工作；陳鳳如(1995)將心理劇的理念應用在國中輔導活動課，使用通俗劇來暖化班級上課氣氛等研究；以及岳清清(2000)應用創作性戲劇對國中的中輟學生進行輔導的論文報告，發現學生多持正向的反應。

研究者因職務關係，常接觸中輟學生的輔導工作，分析其輟學與復學失敗的原因，多來自於家庭經濟狀況欠佳、父母失和、學業低成就與受到他人的歧視。在以簡單的戲劇表演讓其演出後，常會聽到他們表示「挺好玩的」、「可以笑了」、「哭得好爽」一類的言語，故興起欲深入研究戲劇治療的想法。英國在戲劇治療方面起步甚早，其位於 Gloucestershire 的「英國戲劇治療師協會」(British Association of Dramatherapists, BADth)，成立於 1977 年，不但提供戲劇治療的技術服務，也協助學校進行學生問題的矯治工作，同時提供短期或長期的戲劇治療學程，十分適合進行相關資料的蒐集，以及觀察實際工作情形。此外，戲劇文化在英國發展歷史悠久，著名戲劇如莎士比亞的名作一向為英國人所自豪。英國地區中學的正式課程

中，每週設有一節「戲劇」，該門課程有專業的戲劇教師指導，也有不少學生選修中學後的 GCSE (General Certificate of Secondary Education) 課程，證明其在英國教育中有其特殊的地位。故本研究欲前往英國進行實地研究，瞭解其實施戲劇課程與戲劇融入教學的作法與成效，記錄其優缺點，再思索於國內中小學應用的方式，期能為「帶好每位學生」的理想，貢獻一份心力。

第二節 研究目的

根據研究動機，本研究擬達成以下四項目的：

- 一、探討英國中學實施戲劇課程的現況
- 二、探討英國中小學校學生轉介戲劇治療的現況
- 三、探討採用戲劇課程或治療對英國中小學校中輟學生輔導的成效
- 四、提出對我國中輟學生輔導及預防的建議

第三節 名詞釋義

一、中輟學生

(一) 在英國的定義

英國在中輟生的年齡層上是以義務教育階段（五至十六歲）學齡者為對象，但並無「中輟生」之統稱，部分學校也沒有缺席時間的限制。其判斷依據乃採用政府所作之學生缺席統計，「未經批准的缺席」(unauthorized absence) 的學生，包含曠課及輟學，意義上較接近我國所定義的中輟生（王淑娟，2002）。以實例來看，根據英國 Trafford 地區的法規，若孩子因故無法上學，家長必須以電話或信件通知學校，如此將視為「受批准的缺席」(authorised absence)。若學生超過三天（部分學校更短）未到校，也沒有任何父母的請假通知。學校將會寄給父母親一份通知，告知其子女「unauthorised absence」(Trafford Council, n.d.)。

(二) 在本國的定義

依據教育部(2002)修訂之《國民中小學中途輟學學生通報及復學輔導辦法》所定義，「國民小學及國民中學發現學生有未經請假、不明原因未到校上課達三日以上者，或轉學生未向轉入學校報到者，列為中輟生。……未請假學生包括學期開學未到校註冊之學生。……中輟生追蹤管制期限，至其年滿十六歲止」。更明確的解釋，對象即為十六歲之前所有國民義務階段的學生，除不可抗力因素（出國、死亡）外，於應上課時間卻未到校達三日以上者，即須通報為中輟生。

因此，中途輟學學生應含下列四類：

- 第一類：未經請假未到校上課達三日以上之學生。
- 第二類：學期開學未到校註冊達三日以上之學生(含新生未入學)。
- 第三類：轉學時未向轉入學校報到達三日以上之學生。
- 第四類：其他原因失學者。

二、戲劇治療

「戲劇治療」是一種有完整結構的戲劇與劇場藝術之治療程序。它是將案主置於其活動

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中，提供一種創新的工具來轉化自己的感覺，啟發想像力，藉以舒緩情緒、建立認知、解決來自社會上、心理上的疾病或障礙，以期達到促進人格成長、身心健康、發揮潛能，並建立積極人生觀的目標（BADth, n.d.、National Association for Drama Therapy, n.d.、Scenario's Dramatherapy web site, n.d., Schattner & Courtney, 1981, Landy, 1994、張曉華，2004）。

三、英國義務教育階段學校

（一）初等教育階段

英國「初等教育階段」學生年紀涵蓋五至十一歲，以階段劃分為 Key Stage 1 與 Key Stage 2。KS1 包括五到七歲的國定課程，即小學一、二年級（Year 1 to Year 2）；KS2 則涵蓋七至十一歲的國定課程，即三至六年級（Year 3 to Year 6）。

（二）中等教育階段

包括十一至十六歲的七年級到十一年級（Year 7 to Year 11）與義務教育之後的十六至十八歲這兩個部分，在英國統稱為「中等學校教育」（secondary schooling）（Hargreaves, 2002，轉引自黃光雄、蔡清田，2002）。

英國前期中等教育（lower secondary education）當中的十一歲到十四歲階段，也是英國國定課程的 Key Stage 3，約相當於台灣的國民中學（十二至十五歲）階段；後期中等教育（upper secondary education），是指十四到十九歲的一個完整階段之教育。其中的十四歲到十六歲是國定課程 Key Stage 4。目前英國在義務教育階段，特別是中等教育階段，並沒有類似於我國所謂「畢業」的概念，也沒有所謂「高中畢業證書」，所以學生到了 16 歲其義務教育即告結束，學生就離開學校，通常稱為離校年齡（leaving age）。

第四節 研究過程

本次考察研究自民國九十六年六月得知錄取後，研究者即開始聯絡英國方面學者，最後由倫敦大學教育學院（Institute of Education, University of London, IoE）藝術與人文學院院長 Graham Welch 擔任研究者之指導教授，進行戲劇課程與戲劇治療方面的研究。經由指導教授介紹，研究者訪問到 BADth 的會長 Madeline Andersen-Warren 與 IoE 學習、課程與溝通系（Dept. of Learning, Curriculum & Communication）教授 Anton Franks，以及其他數位戲劇治療師與中小學教師。研究期間曾參加一場戲劇治療研討會，探討戲劇治療的實施準備與理論基礎；並參觀訪問兩所中學、一所小學，以瞭解英國學校實施戲劇課程之概況。

有關訪談心得將於以下各章節分類敘述，本節將對研究對象與研究限制先行說明，並將參訪行程表列如下。

一、研究對象

本次研究地點以英格蘭地區為主，未能涵蓋威爾斯、蘇格蘭與北愛爾蘭等。對象以義務教育階段學校與戲劇治療師為主。戲劇治療師包括英國戲劇治療師協會主席 Madeline Andersen-Warren 與 Talya Bruck、Liz Merrick、Emma Ramsden 等治療師；學校部分則有倫敦地區的 Saint Marylebone School（女子中學）、Haseltine Primary School（小學）、林肯地區的 Lincoln Christ's Hospital School（中學）三所學校的教師與行政人員為訪談對象。依據英國法律，除非經過審核與申請，不可與未成年學生進行訪談或得知其個人資訊。故研究者訪談學

校時均以行政人員、教師、戲劇治療師為主。

二、研究限制

本研究原來預定將英國當地學校對中輟學生的輔導方式做一檢視，以實地觀察法與文件分析法來進行。但研究者抵達英國後方知，英國地區的法律對人權極為保障，如研究者這類進行短期研究的人士，是不能與學生接觸或取得個案資料的。因此預定與學生進行訪談的計畫也只好改變，轉向研究學校進行戲劇教學的準備工作、實施情形與學生反應，加上戲劇治療師對中輟學生的治療策略，作為主要研究內容。

三、參觀訪問行程

日期	訪談機構	訪談對象	摘要
2007.10.16	IoE	Graham Welch	第一次與指導教授面談；聯絡戲劇治療師與選擇參觀學校。
2007.10.22	IoE	Madeline Andersen-Warren	瞭解英國戲劇治療背景、組織；聯絡其他待訪談的治療師。
2007.11.14	IoE	Graham Welch	第二次與指導教授面談；報告心得。
2007.11.15	Hackney Learning Trust	Talya Bruck	第一次與戲劇治療師接觸。
2007.11.17	Central School of Speech and Drama	Liz Merrick	瞭解戲劇治療師工作；安排十二月份參觀訪問 Lincoln 之參訪行程。
2007.11.24	The Resource Centre	One Day Conference	參加戲劇治療師協會舉辦之研討會。
2007.12.05	IoE	Graham Welch	第三次與指導教授面談。
2007.12.20	Lincoln Christ's Hospital School	Greg Bury Prize	參觀戲劇課程實施情形；參觀學校內部設施與聆聽簡報。
2008.01.05	IoE	Anton Franks	瞭解戲劇教師的培育過程；戲劇課程的實施概況。
2008.01.08	IoE	Anton Franks	參觀 PGCE 戲劇課程之實施情形。
2008.01.14	St. Marylebone School	Matt Roberts, Kate Miller	參觀戲劇課程實施情形；訪問戲劇教師工作概況。
2008.01.15	Haseltine Primary School	Emma Ramsden	訪談戲劇治療師；與該校實習之台灣治療師交流。
2008.01.24	IoE	Graham Welch	最後一次與指導教授面談；總結報告。

第五節 研究方法與資料蒐集

以下將從研究方法與實施、研究資料的蒐集兩方面，進一步說明研究方法與歷程。

一、研究方法

(一) 訪談法

研究者自編半結構式的訪談大綱，包括訪談前的說明、受訪者基本資料，及主要訪談內容。主要在檢測及補充研究中所觀察到的資料，以增進研究者對被研究者之內在觀點更進一步的瞭解，並釐清研究現場所觀察到的問題。本研究訪談對象包括合格的戲劇治療師、班級中的教師與學校部分行政人員。訪談地點依對象、情境不同而有所差異。訪談時徵求受訪者同意後全程錄音，以利訪談的流暢性及資料記錄的完整性。

(二) 觀察法

為避免干擾教學情境與受到觀察對象影響，失去公平與客觀判斷，本研究採用「非參與式觀察」(non-participant observation)，乃是以研究者為工具進入現場，在不干擾現場互動的原則下所進行的觀察研究。藉由事後回溯筆記，補充記錄現場情境脈絡資料及研究者的省思。一開始進入現場時，研究者以描述性觀察開始，觀察並描述現場的物理環境和一般景觀；而對現場的情況較熟悉後，即聚焦於觀察的焦點，並隨時注意整個現場的狀況。

(三) 文件分析法

「文件」(document written or printed material)是一種觀察的工具，通常用於追蹤性與試探性的研究，以補觀察法與訪談法的不足(歐用生, 1995)。主要用途是檢驗和增強其他資料來源的證據，如果發現文件和觀察或訪談所得資料互相矛盾，則須進一步探究。本研究欲分析之文件範圍包括正式文件(如法規、檔案、記錄、教案等)、私人文件(自傳、信函、心得等)、數量記錄(統計調查資料、出缺席記錄、成績等)，以及學生過去已完成或研究者自己的訪談記錄。除了可增加豐富資料的來源外，更可驗證與校正在觀察與訪談中所得的資料，以提高本研究的可信賴度。

二、研究資料的蒐集

(一) 現場筆記

此項資料乃是研究者在現場或其他情境觀察的筆記，採用筆記本隨時記錄或課後補登的大綱記錄方式，記錄下現場的事件。

(二) 訪談筆記

此項資料主要包括研究者對研究對象的訪談、討論的觀察報告。有研究者採用大綱筆記的方式記錄彼此的對話，以便事後回溯。

(三) 轉譯筆記

此項資料是研究者為補足自身在觀察和訪談記錄上的不足，藉助錄音機記錄所轉譯成文字的資料。主要是針對筆記記錄中事件大綱的不足部分，轉譯成文字資料。

(四) 回溯筆記

此項資料包括研究者事後回溯的觀察筆記、訪談筆記，以及自我反省的心得。除了藉助回溯筆記補充記錄現場的脈絡資料及觀察和訪談筆記的不足外，亦藉由回溯筆記記錄在研究歷程中研究者自身在研究方法上及角色上的知覺。

第二章 文獻回顧

第一節 戲劇治療的意義與理論基礎

一、戲劇治療的意義

「人生如戲、戲如人生」，從希臘時代的酒神頌到二十世紀的電影藝術，戲劇的呈現方式隨著時代的變遷，由古老的宗教儀式轉換成科技的影像處理，然而其最終的目的仍不脫娛樂和醒世的功能。前者能消除人們平日的壓力、獲得情緒的解放，後者則透過「認同作用」，讓觀眾隨著故事主角的遭遇而感同身受，並產生自我的反省。如此一來，戲劇不只提供情緒層面的抒發，更能發展認知層面的察覺，也因而才能幫助患者減輕壓力和其他防衛機制（陳巧齡，2003）。

英國戲劇治療大師 Phil Jones 將戲劇視為一種治療型式，認為在戲劇中存在著強而有力的療癒潛能（洪素珍等譯，2002）。廿世紀初期，戲劇的功用主要在於娛樂，同時也是當作針對健康照護機構中患者的一種輔助治療。戲劇僅是讓病人比較快樂地待在醫院的工具。到了七〇年代，人們才瞭解「戲劇就是治療」。英國多數的戲劇治療師皆呼應 Carl Jung 對治療所作的界定，認為「戲劇在治療上不算是處置，而是在病人身上發展出創造性的潛能」（Jones, 1996）。

戲劇治療在戲劇之中加入療癒的意圖，透過戲劇歷程促進患者的改變。藉由戲劇的潛能反映並轉化生命經驗，讓案主可以表達並改善他們遭遇的問題，或是維持其健康。案主在治療的過程中運用戲劇活動的內容、創造性、演出的歷程與一同參與者之間的關係，將案主的內在世界、有問題的情境、生活經驗與活動產生關聯，而發展出一種新的關係，並在這種關係中尋求解決問題的方式或是態度的改變（洪素珍等譯，2002）。

儘管戲劇治療的使用起源甚早，但是第一個相關名詞的出現卻是在近代。1981年出版的論文集集中，出現了「治療中的戲劇」（Drama in Therapy）一詞。沒有使用 Drama Therapy 的理由只是在於學者還不願承認戲劇治療是心理治療歷程中一項獨立存在的事實（Landy, 1994）。戲劇治療的前身是應用戲劇技巧及歷程的心理治療方式。在完形學派、心理劇、遊戲等動作取向的治療學派中，治療師深入地應用角色扮演技巧及自發的創作歷程來協助案主表達問題，進而解決問題（洪光遠等譯，2005）。

二、戲劇治療與教育的相關

「戲劇」與「教育」可能令許多人質疑如何將兩者結合在一起而成為「戲劇教育」？鄭黛瓊（廖美玉編，1999）於講評〈兒童戲劇與兒童文藝教育的探討〉中曾經提到，就戲劇教育功能的特點來論，凡有經驗的教師，或多或少都會利用戲劇來輔助教學。究其原理，在人類發展的歷史上，戲劇一直扮演著社會溝通和學習的管道，其重要的學習因素不外四點「模仿、想像、角色扮演與詮釋演出」，兒童藉此可以對語言、社會行為及肢體動作有所幫助（岳清清，2000）。

將戲劇正式應用於教育可推至中古世紀的教會。十世紀時就有「耶穌復活神諭」（Quem Quaeritis Trope）改編為戲劇，在復活節演出的記錄。戲中僧侶或演員演出戲劇或禮拜儀式上的角色，讓許多不識字的信徒，也能學到復活節的故事。

三〇年代開始，戲劇在美國、英國與其他國家的學校中，已經成為一門獨立的學科，讓

學生學習戲劇與劇場的藝術。同時也有另一種將戲劇融入學科的教法，特別是歷史與英語（Landy, 1994）。

三、戲劇治療的實施

在戲劇治療歷程中，合併數個具有療效的劇場型式（theatre forms）及劇場過程，以達到心理治療的效果。依據 Phil Jones（1996）的分類，大致可分為九個核心過程（洪素珍等譯，2002）：

（一）戲劇化的投射

案主將自我的不同層面及經驗投射在劇場的內容或扮演中，因此將內在的衝突轉變為外在可見的影像。戲劇化表達的過程使案主的改變藉著演出投射內容創造不同的可能性，協助案主去理解自我的衝突，得到新的領悟。

（二）治療性的表演過程

包含去標定一個需要被展現出來的個人未解決的議題，接著以戲劇的方式來展現此議題。表演包括基本角色的創造，去協助並准許這些議題轉化成可表演的內容。

（三）戲劇治療中的同理與距離

「同理」（empathy）鼓勵個人在團體的治療工作上有情緒的共鳴、認同與情感的投入。案主若對於劇中的角色、物品、情境、或是活動可以發展出同理性的回應，其過程將極具療效。保持「距離」（distance）的能力是鼓勵個人於投入劇場時，可以專注在個人對創作的思考、反省與不同層面的理解。

（四）擬人化與模仿

「擬人化」（personification）即使用物體，如玩具或道具，去展現作品；或利用「模仿」（impersonation），即描繪某事或演出某一部份的自己。案主在一個戲劇化的形成中，表達一種感覺、議題、人格，表達自己或是一部份的自己。

（五）觀眾互動與見證

戲劇治療中，觀眾的位置、角色與演出者之間的角色與位置均是交互作用及相互影響的。觀眾與演出者的關係可能是被其他人（治療師、同儕）見證、被自己見證（觀賞錄影帶），或是見證其他人。

（六）化身（embodiment）：戲劇化的身體

案主在演出中，身體與個體身份產生關聯，即如何表現出戲劇中的「此時此地」。這將使案主深入面對治療的過程。

（七）遊戲

戲劇治療創造出一個遊戲性的狀態，其療程是一個和現實存有遊戲關係的空間，使案主能以較有創造性、彈性、遊戲性、實驗性的態度來面對自我與生活經驗。

（八）生活與戲劇之關聯

治療工作有時牽涉到現實的直接戲劇表現，如某經驗的即興演出；有時與特定的生活事件有間接的關係，例如表演內容與觀看過的影片或戲劇內容相近。治療過程中參與者將不斷地認知到生活與戲劇的關聯。

（九）轉變

治療過程中將生活事件轉變為重現表象，而生活中所面對的人也成為戲中的角色。在演出中，案主、治療師、其他參與者的關係，會有轉變性的體驗。過去的關係、事件、回應方

第二節 我國中輟學生的處置

一、中輟學生形成原因

根據王淑娟與洪麗芬（2002）的研究分析，我國九十學年度國民中小學中輟學生輟學的因素包括個人因素占 41%（包括成就低落、對所有學科均無興趣、意外傷害或重大疾病、智能不足、精神異常、身體殘障與其他）、家庭因素占 25%（包括家屬失和無法安心上學、家庭關係不正常、家庭發生重大變故、家庭漠視該生、監護人對其教育期望低、家庭經濟需其工作補貼、在家照顧弟妹幫忙家事、舉家躲債、居家交通不便與其他）、學校因素占 11%（包含對學校課業無興趣、考試壓力過大、與某幾位教師關係不佳、其他）、同儕因素占 10%（包括受不良同學影響或引誘、與同學關係不睦、同學學長欺壓不敢上學與其他），其他因素占 13%（包含不明原因之失蹤或出走、結婚與其他）。

目前台灣地區國民中小學中途輟學及復學情形，根據教育部（2006）彙整的統計資料，自八十四年度到九十四年度之國民中小學中輟生統計人數的比較，顯示如下：

1. 曾經輟學人數自八十四學年度起，至九十一學年度，均維持在八、九千人左右，自九十二學年度起開始大幅下降。
2. 實際輟學人數至九十四學年度首次降至兩千人以下；實際中輟率近六年來均維持於 0.06% 至 0.1% 間。
3. 復學人數方面，自八十四學年度 2305 人，至九十四學年度 5668 人，逐年持續升高；復學率已達 76.05%。

行政院主計處公布之國情統計通報第 238 號（2007），九十五學年度國中、國小輟學學生 6,194 人，較 94 學年度減 1,259 人（-16.9%），輟學率 0.23%，亦減 0.04%，其中有八成為國中生，國小只占一成八，且男多於女；若以家庭背景分析，有超過半數，即五成一的中輟生來自單親家庭。

就輟學學生家庭背景觀察，單親家庭占 51.4%、雙親家庭 46.4%、失親家庭 2.2%。九十五學年度輟學學生復學率 79.1%，則較九十四學年度續增 3.0%，其中國小復學率 86.6%、國中 77.4%。

教育部統計分析九十五學年中輟生，發現「生活作息不正常」竟是國內學生中輟的最主要原因，遠比對學校生活不感興趣、考試壓力重，或父母離婚都多上好幾倍。教育部深入分析發現，家庭因素並非學生中輟的主因，中輟原因為個人因素占最多，其次是家庭因素、社會因素、學校因素；而在個人因素中，又以「生活作息不正常」排名第一，遠遠超過排名第二、三的「其他個人因素」及「精神或心理疾病」。除了作息不正常，中輟原因排名第二的是社會因素中的「受校外不良朋友引誘」，有六百多人；第三的是學校因素中的「對學校生活不感興趣受不良同學影響或引誘；（二）與同學關係不睦；（三）同學學長欺壓不敢上學；（四）其他（聯合新聞網，2007）。

二、中輟生的處置流程

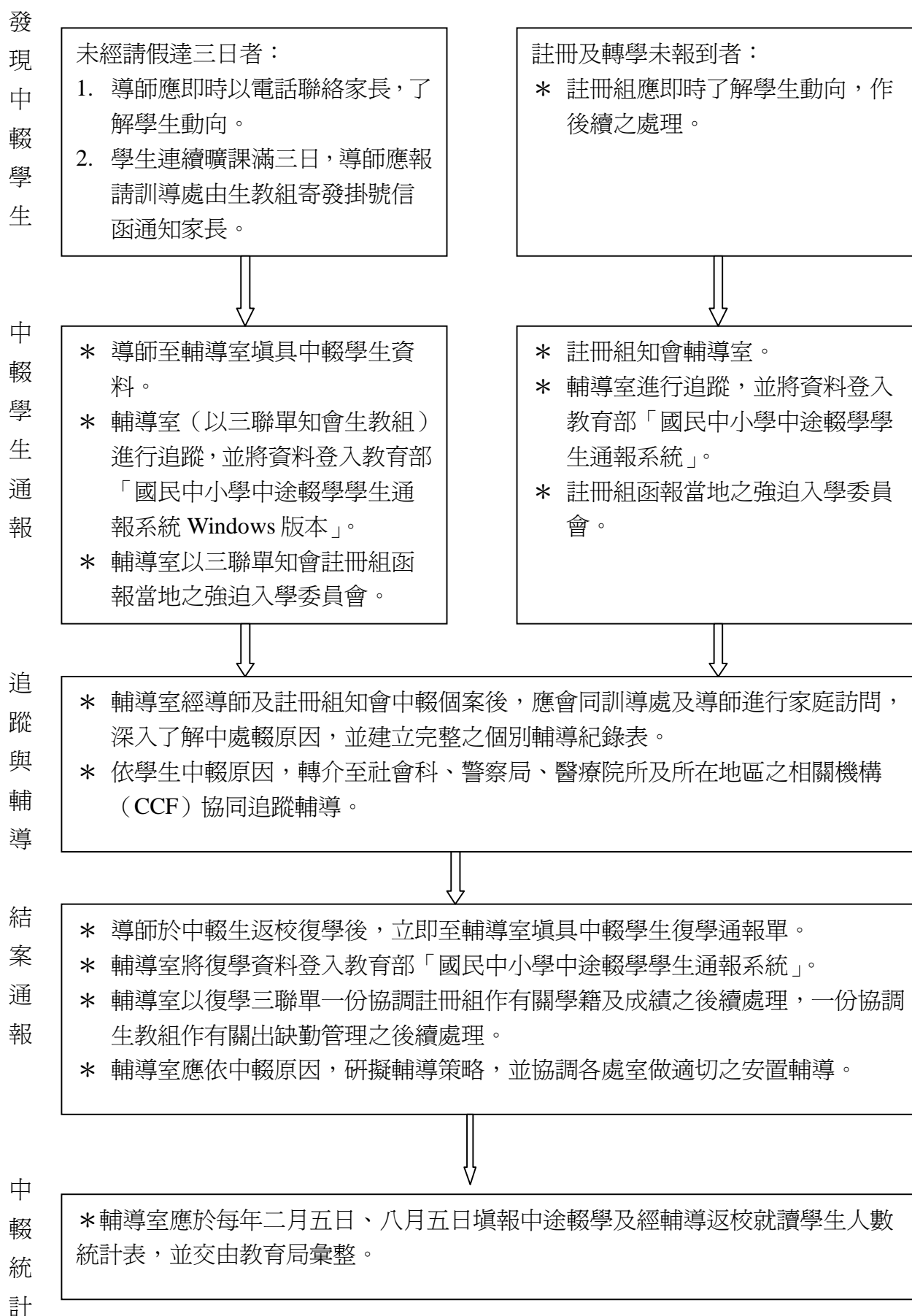
(一) 學校、協尋小組、警察局、鄉鎮市、社工員之中輟生處理流程簡表

單位	狀態	工作
學校及個案管理員	學生未到校第 1 天	<ul style="list-style-type: none"> 電話聯繫 相關簿冊紀錄 學生行蹤可掌握者辦理請假 個案管理員紀錄處理過程
	未掌握學生行蹤第 2 天	<ul style="list-style-type: none"> 知會相關處室 擴大聯繫 掛號通知曠課單或未註冊單 決議是否啟動協尋小組 聯繫家長到校商談 家庭訪視 學生行蹤可掌握者辦理請假 個案管理員紀錄處理過程
	未掌握學生行蹤第 3 天	<ul style="list-style-type: none"> 擴大協尋 家庭訪視 學生行蹤可掌握者辦理請假 個案管理員紀錄處理過程
	學生未到校三天後	<ul style="list-style-type: none"> 通報中輟系統 公文函知鄉鎮公所警察局 擴大協尋 個案管理員紀錄處理過程
	學生尋獲	<ul style="list-style-type: none"> 中輟系統通報尋獲 辦理復學 個案管理員紀錄處理過程
	學生已復學	<ul style="list-style-type: none"> 中輟系統通報復學 函知鄉鎮公所 填寫追蹤輔導紀錄 辦理安置轉介 個案管理員紀錄處理過程
	各校協尋小組	學生未到校第 1 天
未掌握學生行蹤第 2 天		<ul style="list-style-type: none"> 教育單位決議是否啟動協尋 啟動協尋個案管理員聯繫小組成員 未啟動協尋辦理學生請假
未掌握學生行蹤第 3 天		<ul style="list-style-type: none"> 教育單位決議是否啟動協尋 啟動協尋個案管理員聯繫小組成員 未啟動協尋辦理學生請假
學生未到校三天後		<ul style="list-style-type: none"> 啟動協尋個案管理員聯繫小組成員
協尋小組尋獲學生		<ul style="list-style-type: none"> 聯繫個案管理員
定期辦理工作會報		<ul style="list-style-type: none"> 會議紀錄函送教育局

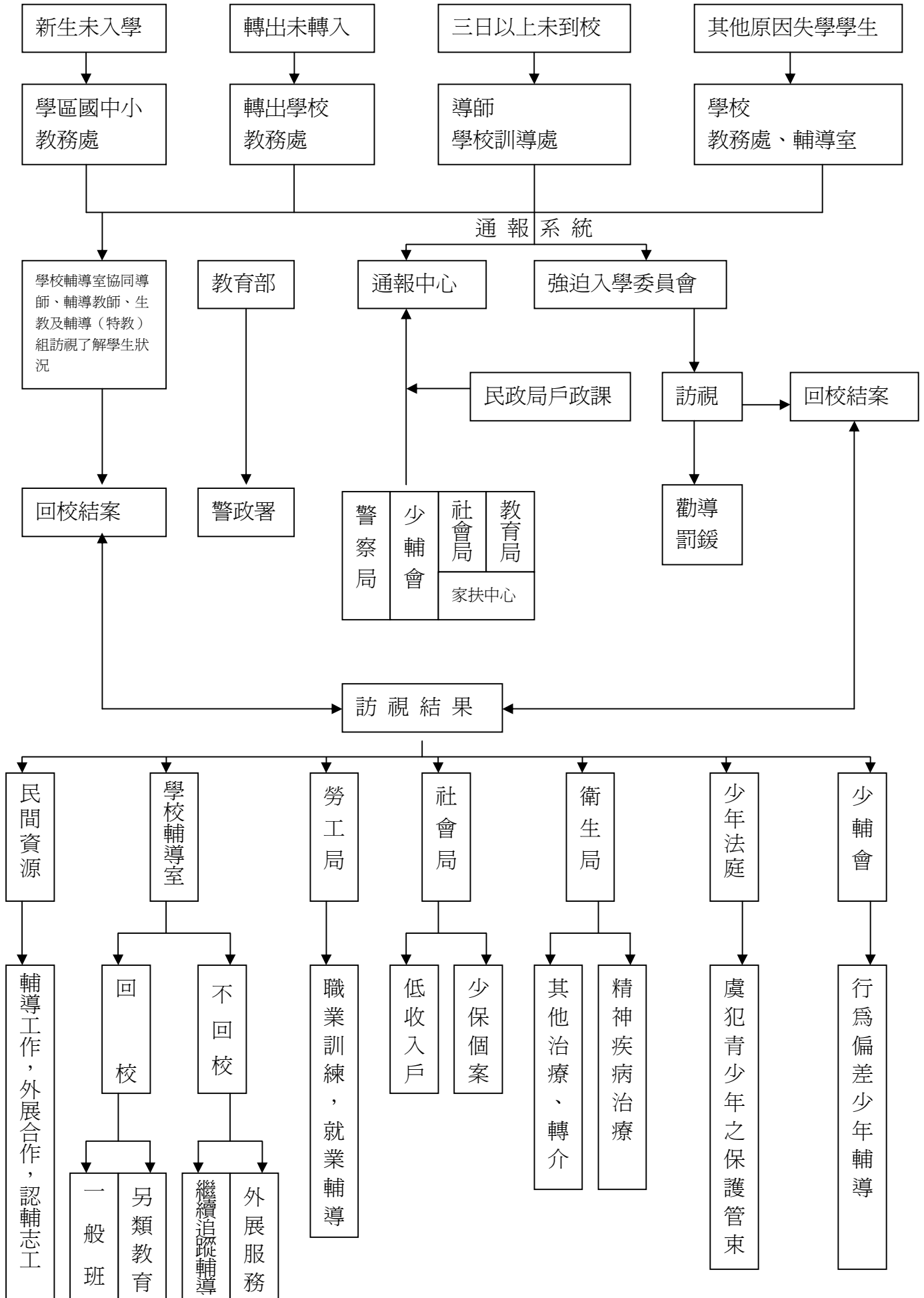
單位	狀態	工作
警察局	接獲通報	<ul style="list-style-type: none"> 受理公文通報 受理網路通報
	追蹤協尋	<ul style="list-style-type: none"> 全國警局連線協尋 與協尋小組合作協尋
	尋獲學生	<ul style="list-style-type: none"> 製作訪談紀錄 聯繫學校或個案管理員
	解除協尋管制	<ul style="list-style-type: none"> 訪談紀錄函知學校 訪談紀錄副知教育局
鄉鎮公所強迫入學委員會	接獲通報	<ul style="list-style-type: none"> 教育局公文通報
	家庭訪視	<ul style="list-style-type: none"> 聯繫學校或個案管理員 進行家長法律宣導 撰寫訪視紀錄 需經濟扶助轉介社會局 身心障礙無法入學暫緩入學 重度智能免強迫入學 應入學者開立勸告單
	開立勸告單 7 日內未入學	<ul style="list-style-type: none"> 得進行第 2 次家庭訪視 應入學者開立警告單 聯繫學校或個案管理員
	開立警告單 7 日內未入學	<ul style="list-style-type: none"> 得進行第 3 次家庭訪視 開立罰單 聯繫學校或個案管理員
	開立罰 7 日內未入學	<ul style="list-style-type: none"> 繼續開立罰單 辦理罰金收取 未繳罰金者每月函送行政執行處 聯繫學校或個案管理員
	復學結案	<ul style="list-style-type: none"> 收受復學公文 每月函報教育局開單紀錄
社工員	接獲通報	<ul style="list-style-type: none"> 教育局公文通報名單
	家庭訪視	<ul style="list-style-type: none"> 徵詢個案管理員確認學生行蹤 中輟原因資料蒐集 心理輔導 親職輔導
	中輟生處遇	<ul style="list-style-type: none"> 協助轉介復學安置 聯繫學校或個案管理員
	結案	<ul style="list-style-type: none"> 解除中輟通報者結案

(二) 學校處理流程 (高雄縣教育局, 2004)

中輟學生國中小校內處理流程



國中小中輟追蹤輔導工作流程表



第三節 英國中輟學生的處置

一、中輟生的成因

根據 Kinder、Wakefield 與 Wilkin 在 1996 的報告中，認為主要輟學的原因依序如下（張耀中譯，2006）：

- （一）朋友同儕的影響：認為輟學是一種追求地位的象徵，或是一種融入團體的方式。學生經常會因為同儕的鼓勵或嘲笑而輟學。
- （二）與老師間的關係：認為老師歧視他們，或是對他們不公平的對待。
- （三）課程的內容與進行的方式：覺得課程很無趣。
- （四）家庭因素：父母的態度、家庭的問題。
- （五）受到同儕的欺凌。
- （六）上課情形：老師無法控制課程的進行，或是因學生學習或學生個性因素引起。

從以上研究，Hebenton（2006）歸納出輟學的主要因素。

- （一）個人因素：缺乏自尊、社會技巧或自信；不良同儕關係；學校成績不佳；個別需求；缺乏專心或自我管理的技巧。
- （二）家庭與社區因素：因父母因素缺席；不重視教育；家中事故；父母不適任；家庭經濟因素；缺乏自尊的族群。
- （三）學校因素：學校未阻止輟學；與老師或同儕關係不佳；課程因素。

二、解決輟學問題的策略

英國在九〇年代中期，解決中輟問題的策略著重於：維持與監控出席率；提供情感、社會或行為所需要的支持；提供替代性的學習環境或課業活動。接著後續的研究發現，控制輟學的發生尚需要其他策略的配合，例如學生不滿情緒的處理、提升成就感或減少犯罪。學校若重視學生的參與課程與學習態度，出席率則可望增加。

除此之外，根據 Hebenton 整理，目前有許多防止輟學的策略正由學校和地方政府使用中。Atkinson、Halsey、Wilkin 與 Kinder 將增進出席率的策略予以分類如下：

- （一）發展服務機構，如學校與教育服務機構。
- （二）對在學學生、學校老師實施預防輟學的宣導。
- （三）針對某些特定日期缺席的學生進行追蹤。
- （四）對學生之缺席進行早期干預。
- （五）針對經常缺席的學生，進行瞭解其缺席原因的行動。
- （六）對高缺席率且結合其他問題的學生採取相應之行動。

在晚近的策略中有兩項特色。一是有學者（Learmonth, 1995; Eason, Clarke & Wootten, 1997）認為十年級與十一年級的學生就學意願多已固定，所以經費應用於較小學生的身上，以減少事後問題的發生。另一是政府為減少犯罪率，自 2002 年起，每年實施兩次「全國性掃蕩逃學行動」（national truancy sweep initiatives），每次為期三週。儘管花費龐大的經費，但似乎效率不如預期（轉引自張耀中譯，2006）。

第三章 英國地區學校實施戲劇課程的現況

第一節 戲劇成爲國定課程

研究者於訪談過程中得知，英國國定課程的制訂，深刻影響八〇年代以後整體的英國教育環境。戲劇剛開始成爲學校正式課程之一時，不少教師持反對的態度，因爲怕學生失去控制，影響學習。

根據研究者的指導教授所述，英國的教育會有這樣的情形，乃是其來有自。五〇年代的英國，教育是相當保守的。學校的教育只有兩大類——數學與文學，學生每天被要求做一樣的事情。若是老師在黑板上畫一隻狗，要求學生照著做，學生畫的必須像老師所示範才算是畫得好。二次大戰後，學校教育開始有了改變，但不是相當大幅的變動。其中非常重要的就是學生和老師之間的關係。戰前的觀念覺得老師是絕對的權威，兒童沒有選擇的機會，必須要常常接受考試，看學習的效果如何。孩子是一個不完整的個體，而戰後開始認爲兒童也是一個不同於成人的個體。

當這種觀念改變之後，教育就必須要去瞭解兒童真正需要的是什麼。從前知識經過老師傳授給學生，老師會決定哪種知識是重要的，同時也決定用什麼樣的方式來教導學生，並且完全控制學生。上下位關係明顯，而這就是暗示老師是聰明的，學生是愚笨的。從事戲劇課程的老師，千萬不要認爲自己是高高在上、不可被挑戰的。如果老師和學生的關係沒有處理好，學校、學生、教師之間就將會產生問題，輟學也是其中一種可能。

六〇年代和七〇年代的英國流行去訂定教育計劃，這樣的計畫雖然是一個綜合的重整計劃，但都是停留在表面的，而沒有去深入討論，一直到柴契爾夫人執政的時候，才開始有一些改變。

在筆者與St. Marylebone的戲劇學科召集人Matt訪談後，得知目前英國從十一歲到十六歲的學校教育均有戲劇課程的設計，且廣受學生好評。在十六歲到十八歲之中還會有一些戲劇的考試。因爲大多學生喜歡，所以有許多的創新、有趣的課程設計，而部分課程設計是與英語、歷史或是其他科目配合來進行的。每位老師在課程上的設計都有所不同。事實上，每位老師都有自己的專業、背景與觀點，不易與他人完全雷同。

第二節 戲劇教師的培訓

研究者訪問 IoE 之戲劇教授 Anton Franks，除了詢問戲劇成爲國定課程的背景之外，也瞭解戲劇教師的培訓過程。由於 IoE 有開設戲劇教師的 PGCE (Postgraduate Certificate of Education) 課程，Anton 也主動邀請筆者參觀課程實施情形。

一、戲劇教師的培訓方式

若想成爲戲劇課程的教師，可循多種途徑。

- (一) 一般大學生在大學修畢戲劇相關學分，經過一年實習取得資格。
- (二) 大學畢業生經過一年至兩年的 PGCE 課程 (有點類似台灣的學士後進修課程)，再經過一年實習取得資格。
- (三) 學校教師經過一年培訓，取得資格。

(四) 戲劇表演有經歷者，經過一年培訓取得資格。

二、戲劇教師培訓課程

(一) 課程記錄

課程的實施主要採取即興演出方式。當日共有四位學員（兩男兩女），Anton 也有一位助理員在旁協助，時間為一個半小時。研究者在開始前曾詢問是否可以拍照或錄影，不過 Anton 表示這是屬於課堂的隱私，故研究者只能以紙筆記錄。

由於時逢聖誕假期（約兩週）剛結束，所以當天開始時則以「假期旅行」為題目，先以世界地圖介紹幾個地區的特色，由 Anton 表演幾個代表性的動作（如泰國的合掌式鞠躬），再將學員分為兩組即興演出。演出主題為一系列的場景，從「準備」、「旅遊過程」、「住宿」到「回家」各個步驟。每一步驟約十分鐘。

一開始以兩人在餐廳準備旅遊計畫為主題，兩個學員演出討論的情形，而 Anton 會在中途介入話題，一切都是即興演出。

接著有三分鐘的空檔，讓學員想出一個在旅館就寢時被驚醒的動作，兩人只能說一句話，然後保持定格動作，由其他人猜測當時情境。

下一幕由四人共同演出在船上的場景，沒有台詞，道具只有椅子數把。大家擺出一個在船上的姿勢，然後定格。之後師生共同討論表演的內容與心得。

最後的部分是表演在旅遊途中發生意外的處理，舞臺擴展至觀眾席，演員穿梭於教師與觀眾之間，整個教室都是舞臺的一部份。

課程即將結束前，Anton 讓學生回去思索兩個問題。一是「透過戲劇，學生能學到什麼？」另一是「戲劇本身是什麼？」並簡介 PGCE 的課程。

(二) 心得

整體來說，這次的課程相當具有啓示性。

以教材來說，課程進行完全出自教師的指示，學員僅須依照指示行動，沒有任何準備上的壓力。教師事先已準備好當日預定進度，教具也只是一台投影機與數張投影片而已。這是因為考慮到課程時間有限，不讓學生將時間放在準備道具上。

以學生表現而言，或許因為這是 PGCE 課程，學員皆是有興趣才來選修，所以每位學員都是全心投入表演，並且表現令人讚賞。

再以課程進度而言，一個半小時的課程裡，幾乎沒有浪費到任何時間，當一組學員表演時，另一組就可以在一旁觀看，同時休息。事實上學員也相當投入，沒有覺得疲累的樣子。

第三節 戲劇課程的實施

英國在 1988 年之前，英格蘭的學校教育系統與威爾斯相似，卻不同於蘇格蘭與北愛爾蘭。而且英國境內各地學制不一，學校教育內容分歧，各以不同方法處理不同學科問題。從未同時透過國會立法與教育行政命令方式強制執行「聯合統一」全英國甚或全英格蘭地區之課程(Haviland, 1988, 轉引自黃光雄、蔡清田, 2002)。依據國定課程的設計，戲劇課程屬於「英語」課程中的一部份，主要實施的階段為 Key Stage 3 and 4, KS3 相當於十一歲至十四歲

的學生；KS4 則是十四歲至十六歲。學生若選修 GCSE 戲劇課程，則課程內容更為廣泛，唯本篇研究對象聚焦於相當台灣國中階段的年紀，故在此暫不討論 GCSE 後的戲劇課程。

研究者整理英國「KS3 課程實施計畫」(Programme of study for key stage 3) 與「KS4 課程實施計畫」(Programme of study for key stage 4)，將戲劇融入英語教學的方法、技巧列於下方 (Qualifications and Curriculum Authority, 2008)：

一、KS3課程實施計畫關於戲劇的指標

- 2.1.J. 運用不同的戲劇取向 (dramatic approaches) 來探索文章與議題。包含敘寫 (tableaux)、追溯想法 (thought tracking)、討論劇場 (forum theatre)。
- 2.1.K. 運用不同的戲劇技巧 (dramatic techniques) 將探索得來的想法，轉換為動作、角色、氣氛、具有張力的情境。例如變換音量、語調或節奏、動作暫停、合唱、獨白、或諷刺。這些都能應用在既定劇本演出或即興演出中。
- 2.1.L. 探索結合文字、動作、聲音、舞臺的方法，構成一段戲劇。
- 4.1.H. 英語課程中應提供學生機會去主動參與戲劇工作坊，並與演員、劇作家、導演及其他戲劇專業人員討論不同的演出方法與其影響。

二、KS4課程實施計畫關於戲劇的指標

- 2.1.K. 運用一系列戲劇取向，以既定劇本或即興演出的形式來探索複雜的文章與議題，包含角色扮演、教師進入劇場，追溯想法，討論劇場以及道德走廊 (conscience corridor)。
- 2.1.L. 選擇不同的戲劇技巧，將探索得到的想法，轉換為動作、角色、氣氛、具有張力的情境，並為其選擇進行說明。例如變換音量、語調或節奏、動作暫停、合唱、獨白、或諷刺。這些都能應用在既定劇本演出或即興演出中。
- 2.1.M. 評鑑自己所看過或演出的戲劇。由學生評判演出對觀眾的影響，根據先前所學知識，加上與其他戲劇比較進行評鑑。旨在訓練學生瞭解演出中的任一要素對整體戲劇的影響。
- 4.1.H. 觀賞戲院現場演出，思考其動作、角色、氣氛、張力與場景是如何傳達給觀眾的。

三、教材

戲劇課程的內容由該校的戲劇教師自行決定。研究者參訪 Saint Marylebone School 時，訪談該校戲劇學科召集人 Matt 與戲劇教師 Kate，瞭解到關於設計課程的步驟。每學期末召集人會召集該科教師，共同討論下學期各年級的教學內容，並決定各主題的時數、準備方式，然後分配教案設計工作給每位教師 (詳細教案請見附錄一)。

而在 Lincoln Christ's Hospital School 的教材也與 Saint Marylebone School 相似，根據該校戲劇學科召集人 Greg 所說，該校三名戲劇教師，個人負責一個主題的教案設計，一學期有三個主題。

四、實施時間與地點

實施戲劇課程的時間各年級均為一週一小時，各戲劇教師的每週上課時數也不一致，以 Saint Marylebone School 為例，該校只有兩位戲劇教師，連 GCSE 的戲劇課程 (一週三小時) 算在內，每位教師一週將近有廿五小時的戲劇課。

英國的戲劇教育實施地點隨著學校地區、規模而有差異。根據筆者觀察與詢問戲劇教師，若是規模較大或是位在較富有地區（rich area）的學校，還有些學校以戲劇為其重點發展科目，通常有專屬的戲劇教室、舞蹈教室、甚至劇場來實施戲劇課程；而規模較小或是位在較貧窮地區（poor area）的學校，有時需用到集會場所（禮堂），甚至餐廳來進行。

五、實際觀察課程心得

研究者參訪 Lincoln Christ's Hospital School 時為聖誕節前夕，正是學期末計算總分之時，參訪的課程是學生的期末考試。戲劇教師與身旁一位實習教師共同為班上三十位同學評分。該堂課教具為 CD 播放器一台、音樂 CD 一片（其音樂均為節慶音樂，主要功用在計時）、計分板一面。課程開始時教師即說明本節課為比賽，將學生分為六組，每組四至六人不等。考試方式為根據教師所指示的主題，在三分鐘內排出一場短劇（約十秒鐘）或是一個定格的動作。主題有「聖誕卡」、「聖誕老人的臉」、「雪人」等。根據筆者觀察，教師在每組表演完後即刻給予回饋與成績，並有技巧地讓各組分數呈現拉鋸戰的樣子，刺激學生努力表現。

在 St. Marylebone School 參訪當天，筆者共參觀朝會活動、四節課程（兩班七年級、一班九年級、一班十年級）。由於該校為教會學校，校園中也有一座教堂，所以每週一固定均有全校性的朝會活動。在每次活動中均有安排戲劇演出，由學生以簡單的道具、服裝來演出關於道德教育的短劇，可見戲劇與教育的結合十分緊密。此類短劇由參與學生自行設計，教師僅提供意見，不做指導。

戲劇課程在七到九年級是不以年級區分課程內容的，所以當天的七年級與九年級的班級均是同一主題——Dali 的藝術。在參訪日的上一週教師即將本週的進度作一說明，並指派學生準備關於 Dali 作品的圖片，貼於筆記本中，並寫出來源與感想。令筆者驚訝的是，三個班級的學生在拿出作業時居然全數皆有準備、且不是虛應了事，可以看出學生對此節課程的用心。教師只有讓學生分組討論作業，也沒有檢查的動作。事後筆者詢問教師，他們表示從來不檢查學生作業，因為「信任」是課程的核心。

教師讓學生進行簡短討論 Dali 作品的風格（液體化、搖動等）後，以「結婚」、「謀殺」、「背叛」、「天堂」、「地獄」五個主題讓學生表演一個逐漸開展的動作。當各組在第一次表演完後，教師指導動作的流暢與意境的凸顯，讓學生再表演一次，第二次即有計分。且各組表演完後會讓同學表達自己的意見，也可當作加分的機會。在討論中可以看出同學確實有進入到課程，並享受戲劇表演的喜悅。

在當日結束時的總結討論時，筆者提出幾個問題，其問答將於第四節整理幾位戲劇教師的訪談記錄，一同列出。

第四節 訪談記錄

筆者在訪談前準備一份問題，以下便是各戲劇教師回答的整理。

Q：我此行到英國的目的，是想瞭解戲劇對行為偏差學生的幫助，尤其是中輟的學生，不知您有沒有類似的經驗？

Matt：有的。我在工作坊帶戲劇活動時，曾有輔導一群行為偏差學生的經驗。成員包含有欺騙、逃學、霸凌等行為偏差。當時只是要讓他們消除對我的敵意，所以我用「學校的苦

22 戲劇課程與戲劇治療在預防與輔導中輟生上的應用—以英國為例

難」為題，安排他們演出躲在角落，發發牢騷的短劇。演出中可以發現他們顯現出對學校的排斥、教師的不公；部分學生也表現出自卑。雖然只有一次的演出，但看得出他們樂在其中。

Greg：中輟學生比較少有這種經驗，因為他們不來學校，就無法上課。但是戲劇課程有鼓舞的功效，可以培養自信心。

Q：您上課時若有孩子表現出害羞、怯懦的舉動，而不願參加演出，您將如何處理？

Kate：你可以看看旁邊那個女孩，她本來一直都躲在角落，不想演出，但後來我發現她喜歡編劇本，我就讓她當編劇，負責幫大家排戲。當她覺得演員不會演的時候，自己就做示範，後來也願意一起表演。我想這應該是個不錯的例子。

Greg 我會先從簡單的動作開始，包括拍手，或是跟著音樂踏拍子。在同儕的影響之下，很容易讓害羞的學生進入狀況。

Q：學生分組時往往不能很平均，有時愛表演的會佔去所有鋒頭，而讓一些小角色沒有表現的機會，您會如何處理？

Kate：只要讓幾個強手放在一組，當作示範，不但可以激發潛力，還可以當作榜樣。

Greg：如你所見，每一組人數、成員都隨時在改變，讓不同的成員彼此觀摩是一件好事。再說戲劇本來就需要配角，才能顯現出主角。

Q：若有其他學科教師尋求你的幫助，你會怎樣將戲劇運用在其他學科？

Matt：曾經有科學課程的老師與我合作，我們用「角色扮演」的方式來教元素的組合。效果不錯。

Kate：多數時刻我們會與英語、歷史教師合作，也是以角色扮演為主，但是手偶演出、聲音接龍都是不錯且常用的方式。

第四章 英國地區學校實施戲劇治療的現況

第一節 戲劇治療師協會組織

英國的戲劇治療師，通常與兩個單位關係密切：一是英國戲劇治療師協會（BADth），另一是 Sesame Institute。其中 BADth 屬於工會，大部分的戲劇治療師都會加入這個工會，而工會負責推廣戲劇治療、爭取戲劇治療師權益、出版刊物等職責；Sesame Institute 則是培訓單位，有專門的戲劇治療師培訓課程，一般約需二至三年的培訓，加上一年的實習，方可成為合格的戲劇治療師。

一、BADth 簡介

The British Association of Dramatherapists 為 1977 年成立的非營利性組織。為保障戲劇治療師的權益與推廣戲劇治療而努力，其主要目的為：

- （一）促進戲劇治療的專業性
- （二）成為英國戲劇治療師的代表工會
- （三）促進、維持與改善戲劇治療在公共教育的理論、實踐與權益。
- （四）為戲劇治療師爭取合理的薪資與地位
- （五）促進戲劇治療師與其他國家戲劇治療協會的聯結

二、Sesame Institute 簡介

1964 年因應著心理治療的盛行，成立於倫敦，創辦人之一為戲劇治療界相當著名的學者 Peter Slade（專長於兒童戲劇與動作治療）。其成立目的為：

- （一）藉由戲劇與動作治療減緩心理或生理的病痛。
- （二）協助世界上戲劇與動作治療課程的組織、建立與研習。
- （三）與其他相關領域進行聯結。

該組織為實際進行治療而進行相關研究，也替學校或相關單位提供研究資源的服務，並培訓戲劇與動作治療師。

第二節 戲劇治療師的培訓

根據筆者訪談數位戲劇治療師，得知若想成為一名合格戲劇治療師，並不是一件簡單的事。

一名戲劇治療師除了要懂得如何醫治別人的心理創傷外，還必須要懂得釋放自己，面對自己的心靈傷痛。因此在正式註冊執業之前，治療師須接受為期兩至三年的訓練。除了學習戲劇、藝術和心理之外，訓練期間每星期還要定期接受一小時心理治療，跟治療經驗豐富的督導者學習如何尋求心理平衡。課程修習完畢後，還要在相關機構實習一年，方能取得合格的證照。成為治療師後，每星期的心理治療仍要定期進行。

第三節 戲劇治療師的治療對象

戲劇治療師的服務對象相當廣泛，不僅只是學校中有嚴重偏差行為的學生，其他如囚犯、戒毒者、精神病患、智能障礙、自閉症患者等，均適用於戲劇治療。因為他們的語言表達能力較弱，戲劇治療可以透過非語言溝通媒介，協助他們表達自己。治療師的服務對象還包括所有心理疾病患者、有心理創傷、悲痛經歷的人。

戲劇治療過程是「以人為本」，而不是「以治療師為本」。治療師會按不同的情況，為治療者量身訂作治療計劃，設定治療目標及細節。

本研究所訪談的戲劇治療師均是以學校為主要服務單位，對象為學生、家長，也包括教師。當學生偏差行為發生頻繁或狀況嚴重時，校方會先在校內召開多次會議，邀請學生家長、導師、學年主任、治療師與地方政府單位（Local Authority，原名 LEA）代表共同協商，再轉介給適當領域的治療師。而在治療過程中，若是治療師察覺該生不適用此種治療，也會即刻反應，討論更換治療方式的需要。通常學生偶爾中輟並不會轉介由治療師接手，而是由導師會同學校相關人員先行處理。本研究訪談之戲劇治療師所處理的個案中，中輟生常結合其他偏差行為，如偷竊、說謊等。

第四節 戲劇治療師的工作內容

在敘述本節內容之前，筆者需先說明英國對兒童的保護措施。在英國就讀某些科系，例如教育、心理治療等要接觸、服務大眾的系所，必須去警局申請「犯罪紀錄證明」（Criminal Records Bureau, CRB），如果找工作如社會服務、護理師等，也要出示此張無不良紀錄的證明。核發日期約一個月左右，表格相當繁瑣。

研究者本欲參觀戲劇治療師的治療現場，但因沒有 CRB 而被拒絕。事實上儘管提出 CRB，接觸到兒童前還必須經過校方、警方與家長的同意，成功機率甚低。因此研究者改變初衷，以訪問戲劇治療師的工作內容為主，並討論中輟學生的處理方式。

一、戲劇治療師在校工作守則（Guidelines for Dramatherapists working in education）

合乎資格的戲劇治療師獲准進入學校協助輔導學生時，必須遵照「戲劇治療師學校教育工作守則」來實施輔導工作。其參考步驟為：

1. 瞭解個案需要接受治療的理由。
2. 幫助案主澄清需要輔導的理由是所有治療過程的基礎。
3. 治療師需與案主、家長以及其他相關的專業人員確保良好工作關係。
4. 開始工作前必須與相關工作人員訂定契約：
 - （1）SENCO（特殊教育需求單位）
 - （2）班級教師
 - （3）導師
 - （4）學年主任
 - （5）教育心理學家
 - （6）學習指導者
5. 瞭解輔導徑路，如學生自己、同儕關係、導師、家長、學年主任...等。

6. 是否需要會議協商？若需要，應邀請哪些人？
7. 製作明確的輔導表格。
8. 確認何時與如何做出對案主的回應。
9. 在任何治療階段均應傾聽案主的聲音，詳細記錄並做出謹慎的決策。
10. 若發現戲劇治療對案主不適用，則詳加說明並建議較適當的治療方式。
11. 正式報告中需包括與案主、學校人員、家長的面談記錄，以及對案主的評估。
12. 確定家長或監護人完全瞭解他們的孩子接受的治療，並能完全同意。
13. 治療師必須瞭解「兒童保護政策」，最好能在開始工作前先與兒童保護官員聯繫。

二、戲劇治療的表達形式

1. 運用布偶、物體、小玩具或玩偶之類的媒介，讓學生演出並處理有問題的感覺、關係或經驗。
2. 使用戲劇的形式運用身體，透過偽裝、戴面具、默劇或者表演藝術探索自我、意象以及關係。
3. 在虛構的現實中扮演自己，藉此探索生命的種種經驗。
4. 創造劇本的角色與人物，讓自己有扮演他人的機會，藉以改變自己的想法。
5. 從劇本、故事與神話引發並演出主題、個人議題或者原型材料，採取不同觀點探索問題。

三、戲劇治療的基本步驟

1. 暖身：幫助個人或團體準備好投入戲劇治療工作的一種活動。
2. 聚焦：案主準備好要深入探索某個議題。
3. 主要活動：這部分可以有許多種進行方式：
 - (1) 彎曲或調整身體姿勢，描繪某個符號。
 - (2) 對自我受到創傷的事件重新演出。
 - (3) 演出幻想故事，藉此反映出現困難的一些個人事件。
 - (4) 製作數個面具，表示自我各個分裂的部份。
 - (5) 利用身體活動處理和某個重要他人的關係問題。
4. 閉幕與去除角色：離開或者不再投入戲劇空間或者活動。
5. 完結

第五節 訪談記錄

研究者共訪談四位戲劇治療師，並在研討會時與多位戲劇治療師交換心得，在此將研究者與他們的問答作一重點整理。

Q：請簡述戲劇治療師的工作？

A：治療師的工作像一座橋樑，聯結學生、家長、教師與學校。藉著操弄布偶、玩具、物體、編故事、作面具等活動，讓學生表達出自己的感受。戲劇治療提供一個空間，讓案主可以安全地表達自我。

Q：依您個人經驗，戲劇治療的效能如何？

A：雖然這要看情況，但多數情況下，戲劇治療是相當有幫助的。因為戲劇治療是不必一定要開口說話的。我通常以「building dance」作開場，一旦學生覺得安全，他們就會加入活動。我常說：「你若是能管理好一場戲的演出，你就能管理好自己的行為」。

Q：通常要花多少時間才能結束療程？

A：大部分的學生只要一次活動就能達到治療的效果，但也有需要花上十週以上的案例。通常個別治療約六次，團體治療約十四次。而且年紀愈小，愈容易被治療。

Q：一次療程大約多久？

A：個別治療是 45-50 分鐘，團體治療介於半小時到兩小時之間，通常是一小時，但年齡較小的兒童會用稍短的時間。每次治療的時間固定在每週的某天的某時。

Q：請簡單區分「戲劇」與「戲劇治療」？

A：戲劇是在扮演另一個角色，享受不同的人生及新的人際關係，它是有趣的，其目標是一種學習；戲劇治療是在尋求一種全新的改變，以及找出讓自己痛苦的事件，目標是在治療。

Q：若是您的案主是中輟生，您要如何開始治療？

A：這有點困難度，因為你無法保證他會下一次療程時會出現。我只能告訴他：「你若想跟我一起合作，就必須保證自己會參加每一次的療程」。社工有時也會幫忙，提醒他們到學校來。

第五章 心得與建議

第一節 心得

此次英國之考察時間雖只有短短四個月，但研究者在與教授、戲劇治療師、教師以及一般民眾的對談之中，深深地愛上這個遙遠的國度，但同時卻也覺得「外國的月亮不一定圓」。在戲劇教育這一部份，英國確實足以為我們的榜樣；但是台灣依然有不少良好的教育氣氛，可以讓國外學習。本節即將此次考察心得，條列如下：

一、教育不只是增進學識，培養人格也是重點

英國傳統教育與我國一樣，重視數學或文學等學科，忽視美感教育。但現在的英國不但將藝術類的科目，如戲劇、音樂、美術、工藝等列為國家課程，還不斷地試圖提升這些課程的水準，讓學生在一般學科之外，找到能有所發展的空間。在訪談當中，所有的戲劇教師都認為在他們的戲劇教育中，學生的自信心有明顯的提升；戲劇治療師也表示，孩子喜歡自己，才能喜歡別人加諸在自己身上的事物。因此他們的治療都建立在提升學生的自我觀念，增加自信的基礎上。目前台灣由於升學考試依然主導著教育，除了考試科目外，其他科目並不是學校強調的重點。就算有音樂班、美術班等實驗班的設置，多數也是為了招收成績優良學生而準備，對實際提高普通班學生的藝術水平，幫助不大。我們一直在追求的全人教育應不只在智育，其他如德育、美育、體育、群育等都是學校應負責培養的重要人格教育。

二、學生中輟因素雖然以家庭問題為主，但學校亦是責無旁貸

不論英國或是台灣，調查學生中輟的原因，前一、二名總是家庭問題，但學校不能以此為藉口，推卸應負的責任。英國學校若發現學生出現未經許可的缺席次數頻繁，學校單位即有專人處理，且必須在校內報告。地方政府單位（Local Authority, LA）也會定期檢視出缺席狀況，校長每學期都必須向 LA 申報校內的情況，並公布在資格與課程局（Qualifications and Curriculum Authority, QCA）的網頁資料中。台灣目前的作法是，超過三天以上未返校的學生，由註冊組依規定填具通報單函送教育局，並製作名冊交輔導室；輔導室會同導師繼續追蹤輔導至學生返校為止。長期（或多次）中輟未復學學生，報請教育局協商民間團體社工員定期追蹤輔導。此外，凡是中輟復學而不適應學校常態課程學生，報請教育局安排轉介中途學校或適合之中介教育設施班級，避免其再度中輟。

三、藝術課程能貫徹執行，有益於兒童發展

前述台灣因升學主義掛帥，國中的綜合領域科目，尤其是三年級，幾乎被考試科目分食。英國因為沒有升學考試，就連 A-Level 考試中也有包含藝術類科，因此藝術類的課程均能切實執行。兒童在學校中或許因為語文、數學成績不佳而產生自卑，但若能在藝術方面找到自己的興趣，自然不會興起逃離學校的想法，中輟的可能性也就降低了。

四、戲劇教師培育時便已進行教師的篩選

學校裡有時會遇到對教書並無興趣，或是不善於言詞溝通的人擔任教師，使得師生雙方都無法滿意教學。英國的戲劇教師在培育中就必須不斷地演出，不適合公眾演出或生性內向

28 戲劇課程與戲劇治療在預防與輔導中輟生上的應用—以英國為例
的人在培訓時就會被剔除，不用擔心到學校後成為不適任的教師。

五、輔導學生不一定只有訓誡、同理心等方式，協助開展自我才是改變人格的捷徑

傳統教師在輔導學生多使用訓誡的方式，有時候老師說得很用心，但學生卻當耳邊風。其實輔導的前提不是改變學生行為，而是讓學生自己感受到行為的偏差。根據 Carl Rogers 的理論，只要學生對自己有信心，瞭解自己的長處，循著這條路徑來開發自我的潛能，必可產生良好效果。戲劇教育的實施，正是幫助學生在活動中表現自己擅長的一面，或是面對自己需要改進的地方，藉著「角色扮演」的間接效果，提高自我的認知，減少負面行為的產生。

六、學生轉介流程雖然複雜，但更能保障學生權益

英國保障學生權益的措施之繁瑣，是筆者剛到英國時最無法接受的一件事。不但不能拍照，連未經教師或監護人允許都不可以進行訪談。沒有取得 CRB 的人，若是沒有人推薦，可能連校門都不能進去。儘管如此，從另一角度來看，能夠如此關心兒童的權益，也必定會對其偏差行為小心處理。在訪談戲劇治療師的過程中，研究者瞭解一名學生若是經過學校開會討論認為需要轉介給治療機構處理時，必須經過數次會談，對象包括學生、家長、導師、學年主任、校內的主任、校長，以及治療單位等重重關卡，目的便是要確實保障能將學生安置到最適合的機構。

七、上課方式彈性，但應同時注重學生學習

另一件值得注意的是，英國的中小學各學期並沒有安排類似期末考的考試，所以在學習的進度上彈性甚大。有時教師會因班上有學生臨時提問或是有重大事件發生，而將課程改為自由討論，也因此學生在中小學的學習效果不如台灣。再者，就筆者觀察所見，學生聽課的姿勢與位置頗為隨性（也可能因為是戲劇課程的關係），學生可以趴在地上或是站到講台旁聽課，教師不會特意處理這樣的問題。在我們這些習慣坐好聽課的外國人眼中，這點令人印象深刻。

八、學科教學不必墨守成規，與其他科目協同教學也有莫大功效

當研究者第一次聽到化學能用戲劇來教課時，的確是出乎意料。想起九年一貫課程實施之前，各學科間壁壘分明，不容錯置。九年一貫課程雖倡導領域融合教學，但成效亦有限。試想，若能拋開藩籬之限，數學、理化、生物若能用戲劇方式授課，對學生的學習一定相當具有新鮮感。只是在目前學校教師教學習慣已然固定的情況下，要達到如此境界只怕仍須努力。

第二節 建議

根據本次考察研究心得，筆者提出以下建議，希望國內教育單位能夠參考。

一、落實國中表演藝術課程實施，或是改為戲劇課程。

如前所述，國中基本學力測驗的關卡，讓非考試科目在九年級時被打入冷宮。而表演藝術又限於師資不足，常以其他科目教師或由導師兼課，原來設置的美意再打了折扣。因此筆

者建議學校應落實表演藝術課程，可採取集中授課方式來暫時因應師資不足的窘境。或是修改法令，將表演藝術改名為「戲劇」，以即興演出為主軸，以免授課教師以其他名目，例如電影欣賞、電視節目觀摩來敷衍了事。

二、著手培育戲劇課程師資，避免教育浪費

戲劇在台灣中小學未正式設科，沒有師資也是理所當然，但是不能永遠以此作為規避藉口。政府應先將戲劇正式設科，再與師培機構合作，培育合格戲劇教師。而目前由於過去師資培育過剩，導致流浪教師滿街都是，筆者也建議開辦如英國 PGCE 的戲劇課程相仿的進修班，讓這些已有教師資格的流浪教師，進修戲劇為第二專長，可以減少之前的教育浪費，也可以抒解流浪教師眾多的問題，更能提供充足的戲劇教師，可謂三贏。

三、與坊間劇團合作，辦理戲劇講習

目前若要讓戲劇課程盡快就位，只能讓學校的現職教師在職進修，充任戲劇教師。政府可提撥部分經費，協助學校與劇團合作，教導教師一些舞臺技巧與表演理論，再由大學設有戲劇教育的教授或研究生來指導如何應用理論於教育活動中。這樣可以避免劇團表演性質與學校教育不同而所學無用的疑慮，也可以替大學開辦戲劇教師培訓暖身。

四、學校應與各種治療師合作，為行為偏差學生尋求最有效的輔導方式

治療分為多種類型，藝術治療為其中之一，戲劇治療更是藝術治療的一個支派。英國在轉介學生時會考量學生狀況，推薦不同領域的治療師加以協助。學校也應對各種治療技術有初步認識，並徵求專家的意見，替行為偏差學生尋求適當的輔導方式，切勿有將燙手山芋轉手他人的心態。

五、針對中輟生的成因加以深入探究，避免再次中輟。

2000 年教改的政策中，曾有「把學生找回來」的口號，希望中輟的學生能再回到學校，繼續未完的教育。但事實上成效並未如預期，因為部分學校再度面臨這些中輟生時，往往採取不信任的態度，苛責多於鼓勵；加上久未與班上同儕相處，得不到同學的支持，多半再次走上輟學一途。筆者建議學校應為中輟生設置專門的輔導教師群，並引進輔導資源人力，學校與社會資源網路充分合作，找出學生中輟原因並予以根本上的改善，並投以積極的關注，勿使重蹈覆轍，增加學校與社會的問題。

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附錄一 教案設計參考

Unit Number
3
Unit Title
Drama in Different times and Cultures (Spain 1990)
LEARNING OBJECTIVES:
MAKING Learning Objectives:
<ul style="list-style-type: none"> To devise a 3 minute piece of drama based on the form and structure of Blood Wedding by Lorca To explore the ideas, themes and characterisation using explorative strategies
PERFORMING Learning Objectives:
<ul style="list-style-type: none"> To perform a 3 minutes piece of drama based on the form and structure of Blood Wedding by Lorca To perform with an increasing range of theatre conventions
RESPONDING Learning Objectives:
<ul style="list-style-type: none"> To use technical terminology when talking about the drama presented To compare and contrast the way in which ideas, themes and characters are presented in performance
LEARNING OUTCOMES:
MAKING Learning Outcomes:
<ul style="list-style-type: none"> will have devised a 3 minute piece of drama based on the form and structure of Blood Wedding by Lorca will have explored ideas, themes and characterisation using explorative strategies
PERFORMING Learning Outcomes:
<ul style="list-style-type: none"> will have performed a 3 minute piece of drama based on the form and structure of Blood Wedding by Lorca will have performed with an increasing range of theatre conventions
RESPONDING Learning Outcomes:
<ul style="list-style-type: none"> will have used technical terminology when talking about the drama presented will have compared and contrasted the way in which ideas, themes and characters were presented in performance
Resources
<ul style="list-style-type: none"> copy of Blood Wedding By Lorca

- CD player
- CDs
- Evaluation sheet one and two

Literacy

16. work collaboratively to devise and present pieces which maintain the attention of an audience
17. extend their spoken repertoire by experimenting with language in different roles and dramatic contexts
19. reflect on and evaluate their own presentations (and those of others)

Unit Name	Drama in Different times and cultures	Year	7	Term	3
Duration of lesson	55 minutes	Lesson Reference	1 of 6		

Link to previous lesson: Unit 2 Performing a Play. Exploring ideas, themes and characters in a naturalistic context

Learning Objectives:	Assessment Methods:
<ul style="list-style-type: none"> To devise a 3 minute piece of drama based on the form and structure of Blood Wedding by Lorca To explore the ideas, themes and characterisation using explorative strategies 	Questioning Outcome of the task Peer questioning

Learning Outcomes by the end of the lesson:

ALL	MOST	SOME
Will have used explorative strategies and theatre conventions as modelled	Will have used explorative strategies and theatre conventions developing their own ideas about characters as well as the effect of different forms	Will have used explorative strategies and theatre conventions interpreting ideas about characters and their presentation as well as the effect of different forms is to have on an audience

TIME MINS	SEQUENCE OF MAIN ACTIVITIES	DIFFERENTIATION	RESOURCES
4 min	<p>Technical skills task: voice and movement</p> <p>Mind-map: Everything to do with Spain.</p> <p>Discuss Spanish culture. Discuss Spain in rural 1900.</p> <p>Teacher to outline the plot of Blood Wedding</p>	<p>Range of pupils selected to walk through the plot of the play</p> <p>Focus on slow-motion transitions</p>	<p>Pens and card (optional)</p>
1min	<p>Still images of: marriage/ murder/ betrayal/ heaven/ hell.</p>	<p>Levels of questions asked to the student in the hot-seat</p>	
5 min	<p>Hot-seating The Bride-Groom. Mother. Father. Bride. Leonardo.</p>		
10 min	<p>Role-Play: The Bride groom and Mother. Father of the Bride and Bride. Bridegroom and Bride. Bride and Leonardo.</p>	<p>Ability to sustain the role-play 2-8 improvised lines</p>	
10 min	<p>Peer Performance: Group 1 show 2 etc. (optional)</p>		
10 min	<p>Conventions: form and structure</p> <p>Scene 1 – cross-cutting duologues</p>	<p>(Optional task)</p> <p>Consolidation of roles</p>	
10 min	<p>Scene 2 – use of chorus / song (e.g. the cow kick Nelly in the Belly in the Barn</p> <p>Scene 3 – use of symbolism – what is symbolism?</p>	<p>through status and statuses creating a community</p>	
5 min	<p>Plenary: Peer questioning about cross-cutting, use of chorus and use of symbolism</p>		

Homework: Find 3 pictures by the Artist Salividor Dali (write it in your planner)

Extension to next lesson: Creating still images from Dali's paintings

36 戲劇課程與戲劇治療在預防與輔導中輟生上的應用—以英國為例

Unit Name Drama in Different Times and Cultures Year 7 Term 3
 Duration of lesson 55 minutes Lesson Reference 2 of 6

Link to previous lesson:

Learning Objectives:	Assessment Methods:
<ul style="list-style-type: none"> To devise a 3 minute piece of drama based on the form and structure of Blood Wedding by Lorca To explore the ideas, themes and characterisation using explorative strategies 	

Learning Outcomes by the end of the lesson:

ALL	MOST	SOME

TIME MINS	SEQUENCE OF MAIN ACTIVITIES	DIFFERENTIATION	RESOURCES
10 mins	<p>Still images from Dali paintings. Analyse the different between naturalistic still images and in comparison with the abstract nature of the still images they have just created.</p> <p>Re-create Still images of: marriage/ murder/ betrayal/ heaven/ hell but this time with a <i>Dali style evident in each one</i>. Groups should be able to form one still image to another. This transition can add to the meaning of the image depending on the pace.</p> <p>Discuss the idea of 'blood is thicker than water.</p>		
5 mins	<p>Explore how to dramatically communicate this idea to an audience using symbolic gestures and slow motion movement accompanied by rhythmically clapping and stamping</p>		
5 mins	<p>(basis of scene 3)</p>		
5 mins	<p>Based on the themes of love and hate and using the characters of The Bride groom. The Bride. Mother. Father of the Bride and Leonardo. Create a vocal chorus to show the conflict between the characters and the conflict of love and hate.</p> <p>(basis of scene 2)</p>		
5 mins	<p>Explore the idea of obedience within the context of the role plays that a cross-cut</p> <p>(Basis of Scene 1)</p> <p>Rehearsal Scene 1 –give it a title – translate it into Spanish Scene 2 – give it a title – translate it into Spanish Scene 3 – give it a title – translate it into Spanish</p>		
10 mins	<p>Record the practical work in the form of a storyboard annotating sketches with key line of dialogue</p>		
10 mins			

Homework: to complete storyboards

Extension to next lesson: Performance of devised work

Unit Name Drama in Different Times and Cultures Year 7 Term 3
 Duration of lesson 55 minutes Lesson Reference 3 of 6

Link to previous lesson

Learning Objectives:	Assessment Methods:
<ul style="list-style-type: none"> To perform a 3 minutes piece of drama based on the form and structure of Blood Wedding by Lorca To perform with an increasing range of theatre conventions 	Video assessment

Learning Outcomes by the end of the lesson:

ALL	MOST	SOME

<u>TIME MINS</u>	<u>SEQUENCE OF MAIN ACTIVITIES</u>	<u>DIFFERENTIATION</u>	<u>RESOURCES</u>
10 min	Rehearsal of work		
10 min	Group 1 - preview - examination		
10 min	Group 2 - preview - examination		
10 min	Group 3 - preview - examination		
15min	Plenary: Discussion about live performance		

Homework: Create a poster to advertise your performance reflecting the main idea you are communicating

Extension to next lesson: Performance of Group 4, 5 and 6

38 戲劇課程與戲劇治療在預防與輔導中輟生上的應用—以英國為例

Unit Name Drama in Different Times and Cultures Year 7 Term 3
 Duration of lesson 55 minutes Lesson Reference 4 of 6

Link to previous lesson:

Learning Objectives:	Assessment Methods:
<ul style="list-style-type: none"> To perform a 3 minutes piece of drama based on the form and structure of Blood Wedding by Lorca To perform with an increasing range of theatre conventions 	Video assessment

Learning Outcomes by the end of the lesson:

ALL	MOST	SOME

TIME MINS	SEQUENCE OF MAIN ACTIVITIES	DIFFERENTIATION	RESOURCES
10 min	Rehearsal of work		
10 min	Group 4 - preview - examination		
10 min	Group 5 - preview - examination		
10 min	Group 6 - preview - examination		
15 min	Plenary: Discussion about live performance		

Homework: Create a poster to advertise your performance reflecting the main idea you are communicating

Extension to next lesson: Evaluation of performance work

Unit Name Drama in Different Times and Cultures Year 7 Term 3

Duration of lesson 55 minutes Lesson Reference 5 of 6

Link to previous lesson:

Learning Objectives:	Assessment Methods:
<ul style="list-style-type: none"> To use technical terminology when talking about the drama presented To compare and contrast the way in which ideas, themes and characters are presented in performance 	Through questioning Through written work

Learning Outcomes by the end of the lesson:

ALL	MOST	SOME
Will watch back their own performance. Will evaluate their own performance.	Will use technical terminology when evaluating.	Will compare and contrast how ideas and themes are presented in their performances.

<u>TIME MINS</u>	<u>SEQUENCE OF MAIN ACTIVITIES</u>	<u>DIFFERENTIATION</u>	<u>RESOURCES</u>
5 mins	Register		Planner
10 mins	Key words		Key words + blue tac
20 mins	Watch back and discuss on video	Key words on display to assist with spelling	Video + TV
15 mins	Evaluation sheet one: Focussed on my contribution and our group	Clear questions to help pupils evaluate their work	Evaluation sheets
Extension task	Discuss the impact of lighting the piece could have on the work		

Homework: to read over work written in lesson

Extension to next lesson: Evaluation two sheet

40 戲劇課程與戲劇治療在預防與輔導中辍生上的應用—以英國為例

Drama in Different Times

Unit Name and Cultures Year 7 Term 3

Duration of lesson 55 minutes Lesson Reference 6 of 6

Link to previous lesson:

Learning Objectives:	Assessment Methods:
<ul style="list-style-type: none"> To use technical terminology when talking about the drama presented To compare and contrast the way in which ideas, themes and characters are presented in performance 	Through questioning Through written work

Learning Outcomes by the end of the lesson:

ALL	MOST	SOME
Will watch back their own performance. Will evaluate their own performance.	Will use technical terminology when evaluating.	Will compare and contrast how ideas and themes are presented in their performances.

TIME MINS	SEQUENCE OF MAIN ACTIVITIES	DIFFERENTIATION	RESOURCES
5 mins	Register		Planner
10 mins	Key words	Key words on display to assist with spelling	Key words + blue tac
20 mins	Watch back and discuss on video		Video + TV
15 mins	Evaluation sheet one: Focused on my contribution and our group	Clear questions to help pupils evaluate their work	Evaluation sheets
Extension task	Discuss the impact of lighting the piece could have on the work		

Homework: Over Half term: Collect images of Greek Theatre, Greek Gods, Greek artefacts, Mythological imagery and symbols. Create a collage of them on x1 A3 sheet

Extension to next lesson: Homework relate to next Unit: Directing Greek Theatre

Evaluation Sheet One

Write 5 words to reflect on your learning throughout this unit of work?

Write about your understanding of the **form** and **structure** of Lorca's Blood Wedding.

How have you contributed to the drama work created?

I have contributed to

How have 2 other members of your group contributed to the drama work created?

Group member 1

Group member 2

Evaluation sheet two

How has the drama work you have created different in its use of theatre conventions than previous work?

What ideas and themes are being communicated in your drama presentation?

How has another group used still image and rhythm in their drama work?

How has another group used symbolism to communicate a specific idea?

附錄二 戲劇治療師在校工作守則

**THE BRITISH ASSOCIATION OF
DRAMA *therapists*
www.badth.org.uk**

Guidelines for Dramatherapists working in education

July 2004

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Good practice

The following guidelines are intended to act as clear advice to all Dramatherapists working in education but do not supplant any local or other procedure agreed with employing authorities.

- Dramatherapists should at all times consider the welfare of the child by showing respect for their autonomy and welfare.
- Good practice follows from standards established through training and maintained by supervision, further relevant training and continued personal development.
- Supervision is regarded as essential and it is highly recommended that therapists be members of the British Association of Dramatherapists.
- Dramatherapists must be state registered with the Health Professions Council
- Records should be kept for the purposes of continuity of treatment and clarity of thinking.

Referral Process

Dramatherapists shall at all times maintain responsibility for deciding on the suitability of referrals for Dramatherapy, whatever the source of the referral.

- It is important to be clear about the reasons for referral.
- The referral process should be structured in a way that helps everyone concerned clarify the issues.
- The referral stage is an opportunity to check out everyone's expectations of the therapy. It is important to hold realistic expectations within the time span available.
- Dramatherapists should ensure that they establish a clear working relationship not only with the child but also with parents/carers and other appropriate professionals involved in their care.
- Be clear from the outset, which professionals you need to involve and make contact with. Consider
 - SENCO
 - Class teacher
 - Pastoral tutor
 - Head of year
 - Educational Psychologist
 - Learning mentor
- Be clear about the routes for referral e.g. self, student network, Heads of Year, Management, SENCO, class teachers, parents, other agencies.

- Does your referral process include a referral meeting – if so, who is invited?
- Design a clear referral form e.g. (see attached)
- Be clear about how and when you will respond to all referrals.
- Take time at the referral stage, listen to all concerned, make clear notes and make considered decisions.

- If dramatherapy does not seem appropriate, give clear reasons why not and state where a more appropriate referral might be made.
- If a referral is accepted it needs to be clear what happens next e.g.
 - Meeting with young person
 - Meeting with staff
 - Meeting with parents
 - Assessment
- Practitioners must ensure that parents/carers are in full knowledge that their child is attending therapy and are in full agreement with this.
- Dramatherapists should be aware of, and agree to abide by, the relevant Child Protection Policy. It is advisable to make contact with the relevant Child Protection officer prior to work starting.

Contracts with employers

Dramatherapists have a responsibility to charge fees appropriate to their qualifications and level of experience. To date (July 2004) there is no one pay scale for dramatherapists working within education. Ongoing discussions are taking place to draw up a specific pay scale with appropriate terms and conditions. In the interim dramatherapists will negotiate contracts of employment with individual schools and services.

- Refer to the **Guide to Salary Scales and Fees for Qualified Dramatherapists working within Education**
- Contracts should make reference to
 - Planning and preparation
 - Sessions – length and number
 - Process note writing
 - Liaison meetings – length and number
 - Review meetings
 - Training for staff
 - Report writing
 - Length of contract

- Hours worked – when arrive and when leave
 - Pay scale - fees
 - Room and resources – see role of dramatherapist
 - Confidentiality
 - Child protection
 - Equality of opportunity
 - Cancelled sessions
- (See attached for guidance.)*
- In the process of drawing up your contract it is advisable to keep clear notes during meetings and send copies to your employer.

 - Discuss your contract with your supervisor in advance of any final agreement you make.
 - Discuss and be clear about the arrangements for payment of fees
 - Know termly in advance training days, planned visits and events etc.
 - It is normal practice to start sessions in the second week of the term and finish sessions in the penultimate week of term.
 - You may be in a position to negotiate a job description for a dramatherapy role in the school or service.
 - It is current practice (April 2004) for dramatherapists who hold a teaching qualification to be paid on teachers' pay and conditions whilst being contracted to work to a job description for a dramatherapist. (See attached)
 - Unless provided by their employer(s), Dramatherapists should ensure they have professional indemnity and public liability insurance to cover them in the event of a legal suit. They should ensure they are adequately covered in the event of other claims that might be made against them or the owners of the premises in which they work.
 - It is recommended that dramatherapists become members of a relevant Trade Union.

Contracts with children and young people

Dramatherapy should not normally commence without the child understanding, in broad terms, the nature, purpose and likely effects of the proposed intervention and then freely consenting to it proceeding.

The child has a right to withdraw consent to the whole or part of the therapeutic process. The Dramatherapy would then be completed in an appropriate way. Where the child is considered by the Dramatherapist to be incapable of giving consent in the above terms, the Dramatherapist should seek the agreement of all or some of the following persons: the

primary carer, the primary professional, or the multi disciplinary team concerned.

- Meet with the child or young person prior to embarking upon any assessment or intervention.
- Be clear with the child or young person whether it is an assessment, short term or long term work, which is being considered.
- State who you will have to talk to, under what circumstances and about what.
- State whether you will be writing reports, for whom and what their contribution will be.
- Talk about the boundaries you will need to be working within.
- Encourage the young person to state the boundaries they wish to work within.
- Write down venue, dates, times and breaks prior to starting work.
- Consider sending out written invitations to try out sessions before embarking upon longer-term work.
- Consider using RSVP with an invitation to start sessions so that the young person can make a considered decision and then sign up to attend.
- Draw up your behavioural contract during the first session, keeping a copy for all future sessions.
- Encourage young people to take charge of drawing up and displaying the behavioural contract and agreeing consequences if the contract is broken.

Assessment

- Be clear about the difference between an assessment and short-term work.
- Consider a 2 –4 week assessment period.
- Always be alert to the possibility that expectations of further work are being set up.
Is further work a possibility and who will the work be with?
- Who will receive the assessment report?
- What assessment tools will you use e.g. spectograms, 6-piece story structure, drama or play checklist, behaviour checklist?
- Consider assessing group members on their own and in a group setting.
- If you are to work with assistants, the assistant should be part of the assessment.

Role of the dramatherapist

Children and young people are used to working with teachers and teaching assistants within school settings. It can take some time for them to understand the role of the dramatherapist.

- It is unhelpful to the dramatherapy to work in other roles within the school.
- Things that endanger the role:
 - Performing duties which conflict with the dramatherapy role e.g. playground duty, detention rota

- Participation in school events e.g. performances and outings
- Performing care duties e.g. first aid, toileting
- Aspects of the dramatherapy role include:
 - Assessments
 - Individual work and group work
 - Facilitation of groups e.g. peer listeners, circle of friends, anti bullying groups, work discussion groups
 - Participation in drop in centres
 - Training for staff and parents
 - Maintain written records on the process for individuals and groups
 - Writing reports e.g. assessment, review, end of year
 - Working with other staff to promote good practice in terms of emotional well being
 - Attending appropriate professional development and training
 - Liaison with all relevant professionals e.g. SENCOs, learning mentors, teachers, management, educational psychologists, social workers.
 - Participation in student support networks
- Dramatherapists have a responsibility to ensure that the space in which they practice and the manner in which they work complies with all relevant Health & Safety legislation. This specifically relates to the safety of any equipment or materials used, the temperature of therapy rooms and the possible risks of cross infection. Dramatherapists should carry out a risk assessment prior to starting therapy with each child.
- Work will take place ideally in a dedicated therapy room appropriate to individual or group work. Dramatherapists have a responsibility to ensure that a minimum standard is maintained for any room used for therapy i.e.
 1. The room is able to be made private, distraction free and free from interruption,
 2. The room has guaranteed availability for the course of the therapy
 3. Resources and equipment are close to hand
 4. Where more than one room is to be used that the practicalities of moving and setting up resources and equipment is appropriate

Confidentiality

- Be clear with all concerned about what will be shared and what kept confidential.
- Be clear with all concerned about the child protection policy you will be working to.

- With the child or young person state in simple terms who you will talk to, when, about what and why.
- Tell the child or young person who will receive reports and what they will contain.
- Ensure that the room you are working in has adequate levels of privacy and that the work will be free from interruptions. Take care that in establishing a private workspace that you are not placing yourself in a vulnerable position.
- Ensure that artefacts created by the children and young people are stored safely and kept private.
- Dramatherapists should keep adequate records about the child, and to ensure confidentiality, these should be kept safely under locked conditions. If any information is stored on computer disks, therapists should ensure they conform to the requirements of the Data Protection Act.
- Explain to all concerned how you will maintain confidentiality for the children whilst sharing relevant information with professionals and parents/carers.

Liaison

- Liaison time is a valuable opportunity to ensure that the work with the specific individual or group is as effective as possible but it can also make the difference between the dramatherapy within the school or service surviving long term.
- Work with children and young people needs to connect up. The work is private but not secret.
- Consider arranging regular liaison with professionals and parent/carers.
- Think about how you will communicate with all the relevant professionals.
- Liaison is as important as the actual work with the child or young person and therefore needs to be planned into your schedule.
- Careful planning and preparatory work with staff before the dramatherapy starts can prevent pitfalls, which may compromise the work.
- Clear routines for children and young people leaving lessons and returning to lessons are vital. Think with all concerned about what routine best suits everyone. Punctuality is very important and it is vital that it is understood that therapy is unconditional i.e. therapy cannot be withheld as a punishment.
- A school is not a clinic. Maintain those boundaries, which are essential but be prepared to be flexible so that dramatherapy can survive and thrive within your particular school or service.
- Ensure that positive outcomes of therapy are made known.
- Relate the positive outcomes of therapy directly to the learning process and the raising of achievement.

Report writing

B. Considerations before you write the report:

- It is vital that it is known who the report is for and the purpose it serves e.g. is the information for staff only or for parents? Who might see the report in the future? Do you know where all the copies go?
- Reports need to bear in mind the child/ young person who is being worked with and how they will feel about the report.
- Will the child/young person be forewarned at the start of the work that there will be a report written and be told who will read the report?
- Will the child/ young person be given an opportunity to see the report/negotiate on the final content/comment on the report/add to the report?
- Will there be an evaluation by the child/ young person attached to/as part of the report?
- Where you are writing a report for a young person who has attended a group do not write reports with all the young people's names on. They can find their way into school files and it is unacceptable to have other children referred to in an individual's file.
- It is important to set the work in a context... this report might well be read by people e.g. educational Psychologists, who know nothing of the context i.e. was the therapy a one off number of sessions or long term work? Context might include: short or long term, assessment, size of group, previous therapy input, one off project, closed group, open group, weekly, length of session, how referred/selected.
- Headings ease reading.
- Recognise the limits of the report e.g. keep child protection and disciplinary issues separate.

C. Guide to writing the report.

- Mark the report CONFIDENTIAL
- Indicate the purpose of the report e.g. Annual Review Report, End of term
- Give dates of therapy work
- Aims and objectives – both generally of the work and specifically of the work with this child/ young person
- Reason for referral made clear in order to understand how useful the work is and to make sense of the description of the work
- State number of sessions available and number attended
- Punctuality
- Balance the positives with the difficulties and do not shy away from what needs to be worked on
- Engagement
- Relationships

- A description of the work. Write down something of what you did, describe it and yet do it in a way, which the young person is willing to have shared. Reports where examples are given bring the work to life and provide readers with a clearer picture of what the work is about
- Conclusions

- Recommendations – be careful about what you are able to recommend if this involves another specialism. Should dramatherapy be made part of the Special Educational Needs Statement of this young person?
- Conclusions and recommendations are very important specifically WHAT NEXT? Make it clear what you have done i.e. referred on to another professional/ ended work/ opportunities for further work/ made known concerns to specific person
- Make it clear how long you are contracted to work for, how it will be decided whether there will be further work, how it will be evaluated.
- Indicate opportunities/ availability for discussing issues arising out of the report with you.
- Date and sign your report.

Appendices

1. Pay Guide
2. Contracts
3. Job Description
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Guide to Salary Scales and Fees for Qualified Dramatherapists working within Education

Private Practice

Recommended rates for Dramatherapists in private practice:

- Dramatherapy session £35 - £55 per hourly session
(Session either one to one or group - with four students to one therapist)
- Mileage 35p - 45p per mile
- Travel time £15 - £20 per hour
- Initial planning meeting £35 - £55 per hour
- Attendance at other meetings £35 - £55 per hour
- Reports for Annual Review/PSP £30 - £40 per hour

Daily Rate

Full Day £170 - £250 per full day

Half-day £ 85 - £125 per half day

Full Time Employed Dramatherapist

Recommended rates for Employed Dramatherapists.

Starting salary £27,500 inclusive of school holidays and periods of absence from work in consequence of unforeseen sickness or injury.

With additional remuneration for:

- Number of years of professional experience
- Academic qualifications (in addition to dramatherapy qualification)
- Years in the post
- Completion of 40 hours of clinical supervision
- Full membership of BADth
- Areas of responsibility in school, including
 - >in-service training
 - >reports for Annual Reviews
 - >attendance at Annual Reviews
 - >liaison with parents
 - >liaison with teachers/SENCo/other professionals
 - >contributing to policy documents
 - >co-ordinating the work of others
 - >supervision of other therapists

Supervision

All dramatherapists should attend regular supervision, the cost of which may be claimed

Supervision £30 - £55 per hour

Please Note

The recommended pay scales are in respect of work carried out by professionally qualified,

State Registered Arts Therapists - Drama

Post-graduate qualification is an essential requirement for professional registration.

BADth Education Sub Committee

The BRITISH ASSOCIATION OF DRAMATHERAPISTS, Waverley

Battledown Approach, Cheltenham Glos, GL52 6RE Tel 01242 235515

Email Badth1@aol.com

October 2003

Dramatherapy Contract

Between _____ **School and** _____

Please read terms and conditions of contract and sign to show acceptance.

The general aims of a Dramatherapy session will include

- Building self-confidence and self esteem
- Building trusting relationships
- Working towards increased emotional literacy, social skills and co-operation
- Developing communication skills, verbal and non verbal
- Expressing and exploring feelings
- Opportunity to develop creative skills and a creative vocabulary
- Working with the imagination
- Working safely with clear boundaries
- Exploration of choice, self responsibility and affirmation of self and group
- Opportunity to conceptualise inner processes in the outer world

Good Practice

- i) Therapeutic sessions are planned prior to arrival, but will remain flexible and child-led.
- ii) There will be an informal feed-in and feed-out with an available staff member before and after sessions. The purpose of which is to give a general overview of any incidents or occurrences that may have or may be affecting the group or individual children attending the session.
- iii) Reports are made available to relevant staff and professionals at the pre-arranged intervals throughout the intervention.
- iv) I am involved in regular supervision with an outside qualified supervisor and this runs for the duration of the term or therapeutic intervention.
- v) I work within the BADth Code of Conduct and also follow guidelines set by the CPSM and Sesame Institute.
- vi) I will be on site as stated in each term's *Plan of dramatherapy work*

Confidentiality

- i) I will maintain confidentiality whilst showing an awareness of issues of child protection and a

commitment to follow team and service procedures in this area.

ii) Feedback will be of a general nature. Specific incidents and disclosure will not be fed back unless they fall within the specifications as stated above.

Equal opportunities

i) I will respect all individuals as such, regardless of gender, ethnicity, ability, position in hierarchy, or sexual orientation.

ii) I recognise and respect personal, cultural, ethnic and religious views and beliefs of clients and make positive use of material from these sources within the sessions.

Touch

i) It is in the nature of dramatherapeutic interventions that clients may touch each other and the therapist and that the therapist may touch them in an appropriate non-sexual manner.

ii) I will make the above clear to clients before the treatment commences.

Responsibility to clients

As a dramatherapist I recognise that personal distress which may arise, as part of the treatment process is distinct from physical or mental distress occasioned by malpractice.

Behaviour

i) The dramatherapy intervention will provide an opportunity for controlled release of emotions and or behaviour, which may be impeding the child's access to education, along with, the opportunity for the pupil to work towards, increased emotional literacy.

ii) During the therapeutic intervention clients will have the freedom to exhibit behaviour during the session, e.g. swearing, which may not be acceptable to exhibit in school. As therapist I will set firm boundaries, which will enable clients to explore and express behaviour during the session whilst maintaining an awareness that this behaviour will not be acceptable outside the session.

Consent to treatment

Treatment should not normally commence without the client understanding, in broad terms, the nature purpose and likely effects of the proposed treatment and freely consent to it proceeding. Parental consent must be sought by the school (preferably in writing) before intervention can commence.

Health and Safety

i) I will be aware of my own and client's safety and encourage care to be taken of the room, each other, and ourselves in the session.

ii) I will avoid taking any unnecessary risks.

iii) I will familiarise myself with the fire drill of the venue I am attending, leaving the exits clear.

iv) High standards of personal hygiene will be maintained for everyone involved with the sessions.

v) I will familiarise myself with where the first aid box is kept and which staff are qualified to assist in an emergency.

Therapeutic space

i) The sessions will be weekly, held on the same day in the same room at the same time.

ii) Privacy. The room shall be private and free from interruption and (undesired) observation.

Payment

i) All planned sessions must be paid for, **unless at least seven days notice of cancellation** has been given.

ii) Payment shall be monthly by cheque

iii) I have self-employed status therefore tax and National Insurance Contributions must not be subtracted

iv) End of term reports shall be written off site and charged for as per half a day.

I am committed to the Sesame Method of drama and movement therapy. The Sesame Method uses storytelling, improvisations, role enactment, games, movement exercises, voice exercises, drawing and music to allow safe exploration of emotions, feelings and thoughts. This is achieved through the development of a warm and trusting relationship between the therapist and the child/children attending the session.

The Sesame Method of drama and movement therapy is to work non-confrontationally through the art form. This allows the child to open up to ways of development and healing without spoken battles and loss of face for the child.

This is based on the assumption that it is possible to recognise and come to terms with inner problems through an indirect rather than a direct approach to them. Through the enactment of a symbolic story, the child is given a space to acknowledge and accept these feelings as their own and find more positive ways of coping with them. Through improvisation and role-play within sessions children are given an opportunity to expand their repertoire of actions and responses.

I have read and agree to conditions stated above

Signed.....(Head teacher /for and on behalf of Senior Management)

Signed.....(Therapist)

Please photocopy and return to therapist- retain original copy.

**CONTRACT FOR ACADEMIC YEAR , FOR
DRAMATHERAPIST.....AT**

school

This contract is between Head Teacher... ..School and.....State Reg. Arts Therapist (Dramatherapy) of.....

It covers all dramatherapy and emotional support work done with pupils and teaching staff by during the academic year, September 3rd 2001 – end July term 2002.

Hours and times:

The work is for twelve hours a week, Thursdays and Fridays.

Equal Opportunities

Members of BADth (The British Association of Dramatherapists) work with an intrinsic understanding of this in their work.

Parental Permission

All therapeutic work and dramatherapy treatment requires parental permission first. All therapeutic work is at the decision of the dramatherapist. Work with parents is an important part of the work and at times support is offered to a parent/carer individually as part of this.

Confidentiality

Therapeutic work remains confidential to client and therapist.

Accountability

Work is discussed with staff and at times parents in general ways that contribute to the well-being of the young clients and their accessibility to social skills and the curriculum. See below for Annual Reviews, IEPs and end term reports.

Cancellations

These need to be at least one week in advance of work or full fee is due.

Personal Indemnity, Tax and NI

.....is self-employed and pays these herself.

The nature of dramatherapy and the arts therapies

Dramatherapists recognise that personal distress may arise as a part of an agreed treatment process. This is distinct from physical or mental distress occasioned by malpractice or cruel behaviour.

NB. An average proportion of 1 hour client face-to-face time, to 2 hours admin. time for all note taking, assessment, parental meetings, meetings with staff, report writing, liaising with the EPService and Social Services, Child and Family Consultation Service, etc. is suggested for the effectiveness of the work.

BADth Code of Ethics is attached.

Annual Reviews, IEPs and end of term reports will be provided as requested by the SENCO.

Evaluation sheets sent to staff and filled in by students are to check on effectiveness of work. Work effectiveness may not always be a criterion.

Payment

This is invoiced monthly and a request for prompt payment is made through the Bursar.

Rooms booked

It is an important part of the work that rooms are agreed and kept to. Wherever this is impossible (at times of examinations), a request is made that clients can be prepared for change or absence of a session.

Privacy

Privacy for sessions is essential, apart from Drop In Club.

Fees:

Supervision is an important part of this work.

Signed.....

State Registered Arts Therapist

Signed.....

Head teacher

Date.....

DRAMATHERAPIST

PRIMARY SCHOOL FOR CHILDREN WITH SEVERE LEARNING DIFFICULTIES

JOB DESCRIPTION

POST:

Dramatherapist

SALARY:

CPS + 2/3 Responsibility Points (depending upon experience)

HOURS:

0.6 – days to be negotiated

PRINCIPAL DUTIES:

- To work with all classes across the school to provide dramatherapy. This will entail working with small groups of children between 3 – 11 years of age. The nature of the input i.e. whether 1:1 or small group work will be at the discretion of the therapist and in negotiation with the Head teacher. It is not expected that all classes will receive input during the course of one week. It is expected that all classes will be able to make referrals and that children will be prioritised for assessment during the course of the academic year. The therapist will work with teachers and/or classroom assistants and the promotion of a collegial approach is a key requirement of the post.
- To compile a written document of the aims of the therapy.
- To keep written records on the process for each individual, group and individuals within the groups.
- To submit a written report for the annual review of each child and, where appropriate attend the annual review meeting.
- To work alongside staff and promote good practice in terms of the emotional well being of the children.
- To contribute to staff in-service training on aspects of dramatherapy.
- To attend appropriate professional development and training
- To be conversant with the aims of the school as outlined in the School Development Plan and contribute to the development of these aims where appropriate

- To be aware of the current developments within the area of dramatherapy and disseminate information where appropriate
- To liaise closely with the Head teacher on the role of the Dramatherapist within the school and advise on how the role can be developed to optimum effect
- To liaise with other professionals and agencies within the school and attend meetings where appropriate

- To provide information and liaise with parents about the role of the dramatherapist
- To attend staff and class team meetings on the days the therapist is in school
- To attend out of school activities which are designated as “directed time” e.g. parents workshops on a ratio commensurate with the part time nature of the post

PROFESSIONAL REQUIREMENTS

- Qualification & experience of dramatherapy
- State Registration with Health Professions Council
- Experience of working with a wide range of special needs, including severe learning difficulties
- School based managerial experience
- School based experience of liaising with a range of professionals e.g. speech therapists, physiotherapists and educational psychologists

- A sound working knowledge of relevant special needs legislation, particularly the Code of Practice and its implication for Formal Assessment Procedures and Annual Reviews
- Proven experience and ability to write concise and accurate reports on children's progress

PERSONAL REQUIREMENTS

- A good sense of humour
- A belief in the importance of working in teams
- A commitment to child centred approaches
- An ability to be flexible and respond positively to change and development
- An ability to work cooperatively with a wide range of people across the school
- A willingness to contribute to the wider life of the school

THE BRITISH ASSOCIATION OF
DRAM*at*HERAPISTS
www.badth.org.uk

PROTOCOL FOR DRAMATHERAPY PRACTICE IN SCHOOLS



Produced by the British Association of Dramatherapists and The
Sesame Institute

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ALL DRAMATHERAPISTS PRACTISING IN SCHOOLS MUST LEGALLY BE STATE REGISTERED WITH THE HEALTH PROFESSIONS COUNCIL www.hpc-uk.org (go to the online register to see registered arts therapists)

Working Conditions

A suitable space which is consistently available, safe, confidential and uninterrupted is essential along with a set of keys for the therapists' use. This room should be available for the duration of the time the therapists are in the school.

Number of sessions

1. Maximum number of therapy sessions per school day.
 - 5 individual sessions (e.g. 30 / 50 mins + 15mins recording)
 - 1 group session (e.g. 45mins / 1 hr + 30mins recording) and two individual sessions (as above)
 - 3 groups (e.g. 45mins/ 1hr + 30mins recording)

These sessions should be tailored to the needs of the school. For example older children may require up to an hour session + 15 minutes recording or very young children might need a shorter group session, or, a high functioning group might benefit from an hour and a half session.

Time for chaperoning to and from therapy sessions should be taken into account along with lifting and hoisting where necessary. (Individual therapists may negotiate whether clients are brought by a staff member/ the therapist/ come unaccompanied.)

Where longer sessions are provided and / or where there are issues with escorting or supporting students fewer sessions will be possible.

Working Hours

6¹/₂ hours contact time including a lunch break. Usually 9am – 3.30pm plus directed time on top. In practice this means 8.30am – 4pm (or 8.45am – 4.15pm depending on school time table, Primary, Secondary, PRU, Special Education)

Administration:

Time needs to be set aside within the working week for administration.

To work effectively there will be ongoing administration which will vary week to week and may include:

- Letters – parents/professionals
- Phone calls – parents/professionals
- Up keep, cleaning, repairing of therapy materials
- Preparation for supervision

- Preparation for reports –reports to be written in directed time for dramatherapists employed by schools and or written separately off site and charged for dramatherapists who are freelance.

Liaison

Time needs to be set aside within the working week for liaison.

1. There must be a named link person in school e.g. SENCO (essential)
2. Therapists should meet with link person and/or therapy team once a week (essential)
3. Pre and post session feed in and out with co-workers, assistants, learning mentors involved in dramatherapy sessions (essential)
4. There is an expectation that therapists will be invited to Annual Review and progress meetings (internal and external). In practice it is usually not possible to attend all meetings because these may be held when therapy sessions are running. However the therapist may think it important to attend certain individual meetings and may, in consultation cancel a session in order to attend. Alternatively, a particular meeting might be re-scheduled to enable the therapist to attend or therapist should submit a written report.
5. Therapists should be aware of and in contact with any professionals linked to clients e.g. social workers, mentors etc They should attend multi agency liaison meetings regarding clients (or submit written feed-in if not possible to attend)
6. Meeting and talking with parents
7. Meeting with teacher in charge of pastoral support (essential)
8. Attendance at staff meetings and briefings (desirable)
9. Meeting with head teacher (essential)
10. Meeting with other professionals (desirable)
11. INSET days run by the school: to be negotiated with Heads in advance on the basis of their relevance.
11. Attendance at parent's evenings to be negotiated.
12. A list of term dates, events trips and INSET days which might affect sessions should be given to the therapist by the school

Responsibilities

Therapists have specific roles within the school. They share a responsibility for the well being of the students. During the transition between classroom and therapy room the therapist needs to be mindful of whole school discipline procedures (no chewing gum or hats) and maintain a commitment to follow these in order to facilitate the reintegration of the

student into the school day.

Therapists should not take on any teaching or teaching assistant duties e.g. class registers, supervision of break or lunch duties, cover lessons, assemblies or school performances, invigilation of exams or detentions. This applies also to dramatherapists who have qualified teacher status. This is fundamental to maintaining the boundaries, which are integral to the success of the therapy.

Child Protection

Dramatherapists should be aware of, and agree to abide by, the relevant Child Protection Policy of the school and Local Education Authority. It is essential to make contact with the relevant Child Protection officer prior to work starting.

Length of intervention

The minimum duration of a dramatherapy intervention should be a term; this is roughly between 10-12 sessions. Ideally sessions should continue for two to three terms. This does not include the initial assessment period, (see Assessment – Guidelines for Dramatherapists Working in Education page 6).

Endings are integral to the therapy process; time needs to be given to allow a good enough ending.

Supervision

All therapists are expected to have professional supervision in order to practice. There is a recommendation for newly qualified therapists to have one-hour supervision per every 10 hours of clinical practice. Realistically, therapists need to meet with their supervisor at least 6 hours per term depending on their caseload.

Where possible therapists should meet the supervision requirement within their directed time. In practice supervision may often be at some distance, including considerable travel time, and may thus need to take place on non working days or evenings. Supervision costs should be built into therapist's salary or the school should pay part or all of supervision costs depending on therapist's contract.

In addition to personal supervision it is important that some team supervision is provided. It is suggested that therapy team supervision is arranged. This needs to be arranged so that

it would not disrupt the continuity of therapy sessions. If an outside consultant is invited, costs to be discussed with school's Head teacher.

Training

- Continuing professional development is essential and is a requirement of The Health Professions Council.
- Therapists need to be proactive in seeking relevant further training, which can be accessed through their professional organisations.
- Funding can be sought from local authority training budgets, from the therapist's own budget and from the schools by negotiation.
- **Time involved –**
- If some relevant training is available on a day when therapists are working they should negotiate with the Head to use a working day.
- Consideration will be given to offering training days in lieu to compensate for substantial professional development out of working hours,
- In addition therapists need to use their own time for attending long-term further training.

Offering INSET:

There is an expectation that therapists will provide INSET in their schools. It is desirable to offer at least half a day per year in each school. This will help in integrating therapy within the schools.

Therapists can offer INSET in other settings by negotiation, with both preparation and delivery time being paid for.

INSET could be organised jointly with the other therapists within the Borough.

Student Placement:

Student placement can offer a valuable extra therapy resource for the school. Schools should provide a named link person in school, i.e. the employed fully qualified Dramatherapist. In order for the placement to be successful time needs to be allocated for planning and organising the following:

- Assessment of children who may be suitable for the student placement
- Liaison with school teaching staff
- Liaison with the students' college
- On site supervision for students
- On site line management of students
- Writing reports, on going assessment and marking of reports required by the training college

Exclusions

Internal: it should be agreed that if a student is excluded internally that they are released to attend the therapy session as part of their behaviour support plan. Attendance at therapy sessions cannot be used as a sanction or reward.

External: in the event of a student exclusion the therapist should be informed.

Senior Management

In order for the therapy to be fully integrated in the school it would be helpful for therapists to have some representation at Senior Management level. Head teachers and therapists might consider whether there are particular meetings to which the therapist may have a relevant contribution at the same time it would be appropriate for a Head teacher or senior member of staff to sometimes attend therapists' meetings.

OFSTED

During whole school inspections such as OFSTED it can be useful for the inspectors to speak therapist or the student(s).

Inspectors will be interested in the contribution of the therapy to the child's overall progress; the re. of the therapy to the school's curriculum, the relationship and interaction between therapists and

and the specific objectives identified in an education, behaviour or care plan which might relate to of therapists. The Special Needs Team at OFSTED recognise the confidential and sensitive nature of the work of therapists and that observation of therapy sessions is not appropriate.

Therapists have sometimes provided inspectors with examples of work on audio or video to be advisable to talk through such recordings with the inspector to explain what it is that they are hearing.

Salaries

At present the British Association of Dramatherapists is in negotiations with the union Amicus to discuss implementing a specific pay scale for dramatherapists working in Education. For information on salaries please see Guidelines for Dramatherapists working in Education (appendices page 10).

Dramatherapists working in school should work within the parameters of the 5 principles outlined in the Government paper EVERY CHILD MATTERS.

Dramatherapists working in schools should familiarise themselves with:

- the Common Core Skills and Knowledge (required by the DfES for the Children's workforce)
- the Common Assessment Framework (specifically the implications within this for the sharing of information on all children)

For further information on

- Good practice
- Referral process
- Contracts with employers
- Contracts with children and young people
- Assessment
- Role of the dramatherapist
- Confidentiality
- Liaison
- Report writing
- Appendices – pay guide, contracts, job descriptions, referral forms, contact information, code of practice (see copy in recent Prompt)

Please consult:

***The British Association of Dramatherapists Guidelines for
Dramatherapists Working in Education***

The British Association of Dramatherapists Code of Practice

Available from

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APPENDIX 1**Examples of Dramatherapy Working Days.**

PRIMARY SCHOOL –INDIVIDUAL AND GROUP	
Time	Dramatherapy work
8.30 arrive	Feed in time
9-9.30	Session One 1:1
9.30 –10.30	Process notes. Session turn around chaperone clients to and from sessions.
10.30-11	Session Two 1:1
11 –11.45	Process notes. Session turn around chaperone clients to and from sessions. <i>School mid morning break</i> possibility of liaising with teachers
11.45-12.15	Session Three 1:1
12.15 –1.30	Process notes. Session turn around chaperone clients to and from sessions <i>School Lunch break</i>
1.30-2.15	Session Four Group
2.15-3.30	Meetings /liaison and administration
 PRIMARY SCHOOL –INDIVIDUAL, GROUP AND PAIR	
Time	Dramatherapy work
8.30 arrive	Feed in time
9-9.30	Session One 1:1
9.30-10	Process notes. Session turn around. Chaperone clients to and from sessions.
10 –10.30	Session Two Pair
10.30-11.30	Process notes. Session turn around. Chaperone clients to and from sessions. <i>School mid morning break</i>
11.30 –1.30	Meetings /liaison and administration <i>School Lunch break</i>
1.30 –2.30	Session Three Group
2.30-3.30	Process notes. Feed back time

SECONDARY SCHOOL Sessions must be tailored to specific school timetable.	
Time	Dramatherapy work
8.20 arrive	Attend staff briefing as necessary. Reminder notes in registers.
P1 8.55-9.55	Session One 1:1
P 2 9.45-10.35	Process notes. Session turn around*.
BREAK 10.35-10.55	
P3 10.55- 11.45	Session Two 1:1
P4 11.45 12.35	Process notes. Session turn around.
LUNCH 12.35 1.25	
P5 1.25 –2.20	Session Three Group (Ideally facilitated by two therapists**)
P6 2.20-3.30	Processing /liaison and administration

*Students to make their own way to and from sessions

** Where enough rooms are available it is possible for two therapist to share the whole day providing four one to one sessions in the morning and a group in the afternoon

DRAMATHERAPY REFERRAL FORM

Child's name:

Date:

Name of referrer:

Relationship to child:

Age of child:

Class/Form:

Child's tutor:

Child's Phone no.

Address:

Reason for referral:

Why do you think this child will benefit from the dramatherapy programme?

Significant family involved in child's life? (Has consent been given?)

Background information such as attendance, punctuality, EBD, bereavement, child protection register etc:

Other agencies or programmes involved past or present?

Other relevant information for group work:

CONFIDENTIAL

Dramathery Intervention Pupil Referral Form

Pupil's Surname	Parents'/carers' names	
Forenames		
Date of birth	Male Female	Address
Year group and class		
Classteacher		
Ethnicity		
Is English an additional language? Yes/No (Please circle)		
School	Telephone number	
Link teacher	Educational Psychologist	
Code of practice stage 1 2 3 4 5 (Please circle)		
Other agencies involved		
Date referred	Referred by	
Reason for referral/concerns		
Headteacher Signature	SENCO / Link Teacher Signature	