



COURSE DESCRIPTION

To Develop Students' Creativity and Social Skills: DRAMA WORKSHOPS

Students take on a fictional professional role with real responsibility, inside a drama that runs for more than one lesson. This week you plan the opening of a unit from your own curriculum this way, with no acting experience needed.

DURATION 5 days · 25 hours	LANGUAGE English (B1+)	GROUP SIZE Max 20 participants
DAILY SCHEDULE 09:30–15:00 Monday to Friday, with a break for lunch	AUDIENCE All school levels No specific prerequisites — open to all teachers and school staff.	CERTIFICATE Attendance + Europass Mobility
COURSE CENTRES Antalya · İstanbul · İzmir · Mersin · Budapest · Bremen · Rome Dates and cities of the scheduled sessions are listed on the course page.		

01 Overview

A class is handed a letter: a museum needs a team of experts to design a new exhibition, and the team starts today. Nobody is pretending to be a curator for thirty seconds. They are the team — with a client, a commission, decisions that have consequences, and a story that continues tomorrow. That is the distinction Dorothy Heathcote built her teaching method around, and it is what this week teaches.

Heathcote's "Mantle of the Expert" gives students a fictional professional role with genuine responsibility inside a classroom drama — not a one-off performance, but an ongoing structure. It is closely related to the process-drama approach later articulated by Cecily O'Neill. You do not need any acting experience: nobody performs for an audience, and the work is done in the group.

- Monday — you take part in a first Mantle of the Expert moment, learn what makes it different from role-play, and choose a topic from your own curriculum.
- Tuesday — you learn the working structure of a drama lesson and build your team of experts, your client and your first commission.
- Wednesday — you put your curriculum topic inside the fiction and plan the first lesson of your unit.
- Thursday — you work with role, voice, body and rhythm, build a scene within your group, and see what the group had to do together to make it work.
- Friday — you open your unit for a small group of colleagues, adjust it from what you see, and plan your first lesson back.

By Friday you have the opening of a Mantle of the Expert unit for your own subject, tried out on colleagues and revised, and a first lesson you can run in your first week back.

02 Course description

In a Mantle of the Expert unit, the class becomes a team of experts working for a client on a commission — designing an exhibition, running a rescue, advising a town. The teacher usually works in role too, as the client or a colleague, which lets the teacher steer the fiction from inside it rather than from the front of the room. Heathcote developed the approach in the second half of the twentieth century, and it is used with pupils of many ages because the curriculum content sits inside the task: to make a good decision for the client, the team has to find out, read, measure or argue about the subject.

The week teaches it through one unit that each participant builds for their own curriculum, adding a part each day. That keeps the techniques — improvisation, role-play, re-enactment — attached to something real: you practise each one at the point in your own unit where it is needed. The week uses a five-step working structure for a drama lesson — preparation, warm-up, playing, improvisation and evaluation — as a plan you can check a lesson against, not as a rule.

The course is called Creativity and Social Skills, and both are treated as things a drama lesson can be designed for. Creativity comes from the open decisions inside the fiction. Social skills come from what the fiction demands of a group: agreeing roles, listening to a client, deciding together when the brief changes, and disagreeing without stopping the work. Thursday is built around this. After a group has built a scene together, the group looks at what it had to do together to make the scene work — who listened, who negotiated, who took the lead — so that the social skills are named and can be planned for in your own lessons.

Some boundaries are worth stating plainly. This is drama as a teaching method, not drama therapy: the aim is learning in the curriculum and skills in the group, and the arts therapy work is covered in our course Art as Therapy: Emotional and Social Development in Schools. It is also not a performance course. You are not asked to act for an audience, you can take a small role, and you can step out of any activity. The work fits a normal classroom: a room where chairs can be moved is enough.

You build one opening, try it on colleagues, and take one lesson home — you do not have to build a whole term of drama to start.

03 Learning outcomes

- 01 Explain Dorothy Heathcote's Mantle of the Expert and plan the opening of a unit for your own curriculum.
- 02 Apply improvisation, role-play and re-enactment inside a structured fiction.
- 03 Use teacher-in-role, body language and voice to support classroom communication.
- 04 Design drama activities that build cooperation, negotiation and listening in a group.
- 05 Choose the right drama technique for a given lesson or student group.

04 Methodology

One Unit, Built Over the Week

Participants build one Mantle of the Expert unit for their own curriculum, adding one part each day, so every technique is learned inside a real plan.

Practise a Technique in Its Place

Improvisation, role-play and re-enactment are practised with the group at the point in the unit where each is needed, rather than as separate exercises.

05 Daily programme

Day 1

Introduction to Drama in Education and the Mantle of the Expert

- **Warm-up:** "Yes, and..." circle — each participant adds one idea to a group story by starting with "Yes, and...", then the group names what made it easy to listen
- Presentations of participants' schools
- **Drama as an educational tool:** a short history, and Dorothy Heathcote's "Mantle of the Expert" alongside the process-drama approach later articulated by Cecily O'Neill
- **A first Mantle of the Expert moment:** the group receives a commission, and then looks at what made it different from ordinary role-play
- **Choosing your topic:** one part of your own curriculum that a team of experts could work on, and a one-line commission for it

Day 2

The Working Structure and Your Team of Experts

- **Warm-up:** "Expert Status" — in pairs, one person is an expert on a topic from their own subject and the other is a client asking for advice, then swap
- **The working structure of a drama lesson:** preparation, warm-up, playing, improvisation and evaluation
- **Improvisation as the first technique:** building your team of experts, your client and your first commission
- **Teacher in role:** stepping into the fiction as the client or a colleague to steer it from inside
- Trying your team and commission on a partner

Day 3

Your Curriculum Inside the Fiction

- Ways to use drama in the curriculum, and choosing the right drama technique for different lessons
- **Role-play inside the fiction:** your curriculum topic becomes the team's work, with decisions that have consequences
- Planning the first lesson of your unit, using the five-step structure
- Trying a piece of your lesson with a small group and adjusting it

Day 4

Role, Voice, Body and Rhythm

- **Where creativity enters the fiction:** the team's open decisions, and what students invent when the brief changes
- **Body language and voice:** what they add to a role, and to how you speak as a teacher
- **Music and rhythm inside the fiction:** a chant, a work rhythm or a sound cue that sets the scene
- **Re-enactment:** the team builds a moment from its own commission and plays it within the group, with no audience

- What the group had to do to make it work: listening, agreeing roles, deciding together, disagreeing without stopping — and how to plan for these in your own lessons

Day 5

Your Opening, Tried and Revised

- Teaching the opening of your unit to a small group of colleagues, who take part as your class — ten minutes each, with feedback
- Revising your opening and your first lesson after the feedback
- **Your first week back:** one opening, one lesson, and what you will ask your school for (space, time, colleagues)
- Reflection and self-assessment
- Course evaluation
- Issuance of the Certificate of Attendance

PLEASE NOTE

Sessions run from 09:30 to 15:00, Monday to Friday, with a break for lunch. Timings can shift a little to suit the venue and the group.

Course activities and content may vary depending on participants' needs and the trainer leading the session; any changes are at the trainer's discretion. If there is a specific topic you would like included, please let us know — content-related requests must reach us at least 3 weeks before the course start date so we can confirm them in time.

06 How to prepare

- Nothing needs to be prepared in advance.
- It helps to have your curriculum or syllabus to hand, on paper or on your phone, for choosing a topic on Day 1.
- Some sessions involve moving around the room, so comfortable clothes are a good idea.
- No acting or drama background is needed.

07 After the course

- Participants will receive their Certificate of Attendance and the co-signed Europass Mobility document.
- Participants will complete a general course evaluation and event survey.
- Participants will receive course materials, videos, photos, and PDF documents in both digital and print formats.
- Follow-up support: self-evaluation materials are provided. Depending on the group, an email group may be set up so that participants can keep exchanging ideas.

08 Why this is Erasmus+ eligible

This mobility supports the Key Action 1 school education objective of “supporting professional development of teachers, school leaders and other school staff” (Erasmus+ Programme Guide 2026, Key Action 1 – Mobility for pupils and staff in school education, Objectives of the action, p. 103). Among the school-education priorities it sets out for cooperation partnerships (KA2), a useful reference for the aim, the Guide names “Developing basic skills and key competences”, under which projects may focus on “developing creativity” (Partnerships for Cooperation – sector-specific priorities in the field of school education, p. 230). The week teaches drama as a teaching method for that purpose: Dorothy Heathcote's Mantle of the Expert, in which a class works as a team of experts on a commission built

from its own curriculum. Creativity comes from the open decisions inside the fiction, and the group skills it demands — listening, agreeing roles, negotiating — are named so they can be planned for. Each participant leaves with the opening of a unit for their own subject, tried on colleagues and revised, and a first lesson to run on return. It is not a performance or drama-therapy course.

09 What the course fee covers

INCLUDED IN THE COURSE FEE

- 25 hours of training and course materials
- Certificate of Attendance + Europass support
- On-site local support throughout the week

ARRANGED SEPARATELY BY THE PARTICIPANT

- Travel to the host city — invitation letter on request
- Accommodation — we share recommended options
- Travel & health insurance

ISSUED BY

Erasmus Mobility Academy

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COURSE PAGE

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ABOUT ERASMUS MOBILITY ACADEMY

Erasmus Mobility Academy (OID: E10304561) is an Erasmus+ training provider offering professional development courses for educators, school staff and youth workers across Europe. Our courses are designed for international mobility — open to participants travelling from a country other than the host country — and support schools in building lasting institutional capacity. We provide structured learning, logistical guidance and certification with Europass.