Democracy through Drama: Conceptual and Pedagogical Framework

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1. Introduction

This text aims to provide the conceptual and pedagogical foundations of the **Democracy through Drama**[1] project in an accessible form for teachers of humanities – literature, languages, history, geography, social sciences, various arts subjects - in different countries and educational systems, working with young people between 11 and 15 years of age.

The six organisations that have come together, have examined how drama in schools can be used to explore different subjects within different curricula to create democratic spaces. Underpinning this is a belief that democracy is in a crisis in this day and age. Teachers and educators all around Europe can play a crucial role in increasing their students' civic engagement and democratic awareness and participation. Our project aims to support educators to use drama in a variety of ways. The project will provide several approaches and tools to teachers between 2018 and 2020:

- This *Conceptual and Pedagogical Framework (this document)* identifies the central concepts and outlines the pedagogical approaches used within the project.

- The *Methodological Framework* will offer the methodological groundings of the approaches used.

- The *Open Education Resources* will offer a training manual and practical explorations of the field that teachers can rely on, as they implement drama in their classrooms.

- *A dynamic self-reflexive assessment toolkit* will offer guidance on what children's rights and citizenship in education means and provide teachers with a self-reflective toolkit to enhance the evaluation of their work.

- The project will also offer an online *e-learning platform* for teachers to communicate with each other and two international *Summer Schools* in 2018[2] and 2019, where educators can engage practically in the methodologies and different approaches.

The following thirty pages focus on the central concepts and theoretical groundings of the pedagogies used in the project. Following this introduction, the second section discusses the concept of

1) The Democracy through Drama project partners.

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[1] You can follow the project on the Facebook page: https://www.facebook.com/democracythroughdrama/
[2] The website of the 2018 Summer School is available at http://democracythroughdrama.ea.gr/

democracy and connections are made between democracy and education, reflecting on the question of how democracy can be taught.

This is followed in the third section by a discussion of the possible role of **Drama in Education** and **Mimesis** in democracy education, and the approaches advocated in the project will be contextualised within the wider field of drama education.

The fourth section looks at the content, the mode of facilitation and the structures encouraged by this project; the theoretical groundings of creating democratic spaces through drama.

Through the text we have included textboxes with some short examples (in blue boxes) and information about specific concepts used in the field (in brown boxes).

The final section offers a short conclusion, but those who would like to know more can browse specific drama lesson examples, a list of proposed further readings and the main components of a teacher training course in the Annexes. We hope you find this introduction into the concepts and theories behind this project useful!

2. Can you teach democracy?

We believe that it is important to discuss the concept of democracy used in this project and to offer an overview of the thinking related to the connection of democracy and education.

Democracy literally means "rule by the people". The term is derived from the Greek words "demos'' (people) and "kratos" (rule) and it refers to the system, where people themselves rule and they rule themselves.

It is underpinned by the following (non-exhaustive) indicators:

1. Representative government, chosen and replaced through free and fair elections; although in democracy people are sovereign and may question government's decisions, they may not reject the government's authority.

2. Citizen participation in the political process; citizens have the responsibility to become informed about public issues, to watch carefully, how their political leaders and representatives use their powers, to express their own opinions and interests and to vote wisely.

3. A rule of law, in which laws and procedures apply equally to all citizens and require majority support in parliament; however minorities' rights are protected in various ways. All citizens are equal under the law. No one can be discriminated on the basis of their race, religion, age, ethnic group, sexuality or gender.

4. Transparency of political acts and process in general (both electoral and policy ones); the decisions and actions of those in government are open to public scrutiny and the public has a right to access government information. Both concepts are central to the very idea of democratic governance. Without accountability and transparency, democracy is impossible.

In the context of the classroom, Democracy can also be seen not only as a system (or a set of procedures), but as a *dialogical process and a perspective which ensure the unremitting assessment of all values that underline human co-existence and engagement*, including all core tenets such as tolerance and freedom that many understand as non-negotiable principles of modern organized societies.
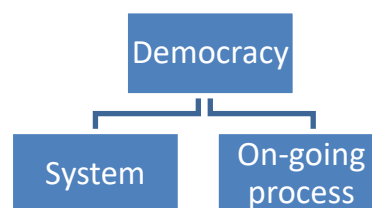
We believe that it is useful to understand *democracy as an on-going process* of individual and collaborative engagement that facilitates authentic expression and understanding, and involvement in the decisions that affect us. This active engagement can be fostered and practised in school settings as well, but it is important to clarify that it can mean much more than voting about specific issues or understanding institutions of democracy. The next pages offer an overview of some of the thinking behind the connection of education and democracy.

Citizenship is an experience

In his work *'Learning Democracy in School and Society'*, Biesta (2011) challenges the fact that upbringing and education are always referred to when there seems to be a problem with citizenship. He states that it is misleading that there is too much emphasis on the teaching of citizenship, knowledge about the voting system, political parties, etc., and too little emphasis on the way citizenship is actually taught, namely by processes and practices in the daily lives of children, young people and adults. Biesta makes this clear through his distinction between education *leading to* citizenship and education *starting from* citizenship.

- *Education leading to citizenship:* citizenship is presented as a status to be achieved. The pedagogical task consists of learning the right values, norms, democratic skills and attitudes.

- *Education staring from citizenship experiences*: citizenship is understood as a relational practice and a quality of living together that is realised in everyday situations and interactions. The pedagogical task is about creating situations and experiences in which children and young people recognise themselves as equal citizens in their own right.

Although Biesta recognises the value of teaching about citizenship, he argues that the potential impact is always dependent on how children and young people actually experience equality and can exercise rights in their daily interactions. Therefore, Biesta stresses the importance of the democratic quality of the processes and practices in daily life that determine the shaping of democratic citizens.

3) InSite Drama: Debate Theatre on climate migration. Photo: Oxána Sztrehalet

Citizenship and participation

Learning citizenship is inextricably linked to participation. Participation is a core concept in citizenship education. Participation comes into play in various ways: as a goal, as a means and as a starting point.

- Participation as a goal: citizenship of certain groups will be strengthened with a view to a higher participation of that group (children, women, migrants, religious or ethnic minorities, other vulnerable groups) in the social services and institutions, and in society more generally. The focus of this interpretation is on the level of accessibility of services and structures.

- Participation as a means: citizenship (or civic competences) is acquired by using participation as a pedagogical practice. The focus here is on forms of information, consultation, participation, co-decision making. This contains a risk of installing what we call 'phantom participation' (i.e. fake or unauthentic participation), a participation paradox, or selectivity as to themes on which the target group can get a say (e.g. in the case of children and young people, they can vote about which extra-curriculum program the school should invite, but not have a say in what they learn about in the curriculum).

- Participation as a starting point: this means that children and young people participate by definition in society, albeit in different ways and to different degrees. It is then important to recognise and support the ways in which the target group participates on a daily basis (even when it is experienced negatively), such as in the case of students: by combining studies with work.

Children and young people are citizens 'in the present'

Both 'learning from citizenship experiences' and 'participation as a starting point' are themes that are regularly dealt with in (social) pedagogy and are in line with a children's rights approach. Children and young people are recognised as citizens in the present (i.e. not only the citizens of the future). Their perception of the 'now' is questioned, challenged and valued.

For example, Quennerstedt (2015) also describes experiential learning and participation as valuable educational processes from a rights' perspective. In experiential learning, schools use daily situations to discuss 'lived rights' with children. In these conversations, children can be confronted with dilemmas about rights. How do you deal with racism in the classroom, for example? How does the right to non-discrimination relate to the right to freedom of expression?

The value of participatory processes in education is twofold: on the one hand, there is the right of the child to be listened to and be involved in decisions about education. On the other hand, you see a child that is involved in all aspects of school life: planning, learning, evaluation. It is about the right of the child to have a grip on his or her own life because his or her opinions and points of view are taken seriously.
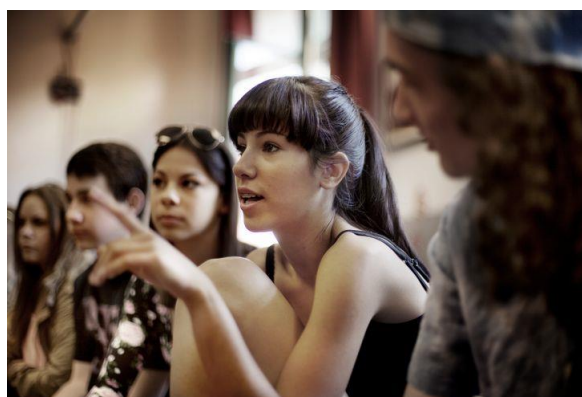
4) InSite: Benched. Photo: Máté Tóth Ridovics

In an earlier work, Quennerstedt (2011) also talks about avoiding or preventing hierarchical relationships among children, among adults and between children and adults. Both formal and informal structures need to be developed that promote everyone's participation, avoid fear of violence or humiliation and create opportunities for encounters with 'otherness'. She also holds that processes of everyday activities in education must be carefully investigated

from a human rights perspective. An interactive learning situation must be created that is guided by mutual respect, tolerance and dignity. Pupils must experience a practice that is infused with human rights values. One criticism is that through citizenship education, children are mainly prepared for citizenship in the future, while they should be seen as citizens here and now. The role of education is then to involve children in decisions that are important in their education and to involve them as citizens who develop their citizenship skills.

According to Quennerstedt the individuality of education itself seems to promote this tension. Opinions and ideas of adults about what to do and what to learn always prevail over the opinions of children about their own education. She also states that the predominant traditions and cultures in education perpetuate a child's construction as subordinate and passive – as such ignoring a children's rights perspective.

Recognising citizenship of children and young people does not mean that they are completely equated with adults or that factual differences between children and adults are ignored. Rather, the power imbalance between children and adults is limited and agreements about the power differences are made in negotiation. Children and young people are then seen as equal members of society with their own interests and meanings that are taken into account.

Bacon & Frankel (2014) add to this that the concepts of citizenship have been traditionally adult-centred, children have been considered passive objects of socialisation, rather than partners in shaping the structures that impact on their lives the most. We argue that in order to respect children as active social partners we need to acknowledge not only the role children have in society, but also to create space for them to shape structures as well. In order to demonstrate children's capacity to work within and shape social structures, we have to show some empirical examples of how children recognize and shape social meanings in their everyday lives.
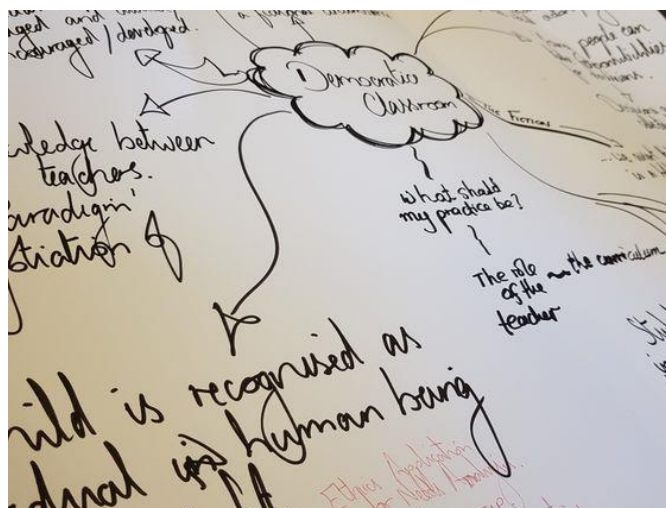
5) BCU: Teacher's workshop to define 'democratic classroom'.

Children's rights education

Reynaert (2010) describes children's rights education as a *social practice*, much more than merely educational practice, which ignores the context in which children live and in which rights must be realised. Children's rights education as a social practice portrays the relationship between the individual and the society. Considered as social action, *children's rights education is an open and self-reflective learning process* in which this connection is made explicit. It is both an individual and a collective learning process that starts from the

daily experiences of children and young people in their environment and has an uncertain and unpredictable outcome.

In this respect, children's rights education is about understanding the conditions that prevent children's rights from being realised and analysing, where these conditions are situated in the political and social structures. The realisation of children's rights then becomes a learning process in itself.

When we try to understand this description from the conceptual framework of education, *this is closest to an experiential form of learning*. The role of the teacher shifts from someone who transfers knowledge about rights to the pupils, to someone who, in dialogue with the children, gives shape to education and together with them looks for the meaning of children's rights in a relationship with others and with the society. Children's rights education is therefore inextricably linked to the right to education, equal educational opportunities, inclusion and participation.

According to Cattrijsse (2006) there is not one single definition of children's rights education. Children's rights and human rights do, in her view, requires a continuous call for interpretation of contexts and the significance of rights therein. This is where the emancipatory nature of human and children's rights lies.

Following this induction into the theories of citizenship education we will look at the field of drama education providing definitions for the approaches advocated in this project.

3. Why Drama?

In ancient Athens democracy and drama developed side by side. According to some this was not an accidental incident, but because the theatre provided a space for all polis citizens to engage with moral issues, think and discuss what is right and what is wrong and form their values and understanding. Cooper explains that "the tragedians used story, the ancient myths, to address themselves to all the conscious and unconscious demands taking responsibility for Athenian society required – Antigone, Oedipus, Medea were put on stage in order that Greek citizens could face reality, to make meaning and engage the human imperative for justice" (2013: 6). Of course, today the situation is different. Not only in how people can participate in society and in a democratic system, but also in how drama and theatre is part of our cultural life.

We first offer definitions for the two approaches to drama and theatre that are discussed in this project. We then provide an overview of the ways drama and theatre connect with education, as this issue is at the centre of this project. Then, before looking at the background for implementing drama in the classroom we will discuss the rationale for using drama in enhancing democratic engagement and also reasons for why this terrain is so suitable for teachers of humanities.

Please beware that the space available allows for extremely short descriptions, which do little justice to the complex pedagogies behind each methodology.

Defining the concept of Drama in Education and Mimesis

This project relies on two approaches to drama education, one with origins in the UK, but present in many countries around the world now, referred to as **Drama in Education** (also called **Process Drama** in some cases), the other reaching back to Greek philosophers, but developed in Italy, referred to as **Mimesis in education**.

Drama in Education (DiE) is a pedagogical process that seeks to balance both the form and content of drama. In doing this, participants can engage with an element of living through the drama, whereby they bring themselves to the dramatic experience to learn about issues and concepts raised in the drama and through drama. Importantly DiE relies on engaging participants in fiction – fiction that they are creating themselves – and this provides a form of protection, which offers an educational, rather than a therapeutic perspective. Drama in this sense creates a space for participants to understand the world in which they live.

As will be clear from the next section, there are various ways in which this approach to drama can be realised. While the starting point can come from a narrative or concept within the curriculum, the emphasis is always on examining the human aspects, providing an 'other' to help understand ourselves. Looking at actions, events – linked to the texts, historical period or socio-political area being studied – within a wider context enables young people to see complex connections and social forces impacting on people and the unfolding

of the events. Project partners Birmingham City University (UK) and InSite Drama (Hungary) carry many years of expertise of working with this approach to drama.

Mimesis is a basic dynamism of human expression. Plato, in the *Republic*, defines mimetic activity as "becoming similar in voice and/or in gesture to someone or to something". This activity is at the base of children's play and of drama action. In the *Poetics* Aristotle states: because the human being is the mimetic animal par excellence he/she can create poetry; and experiencing poetry causes learning and understanding in human beings.

Orazio Costa (2001), a master of Italian theatre, created a methodology for training actors based on a conscious use of *mimesis*: "il metodo mimico" (the mimetic method).

The MimesisLab (Italy) – Laboratory for Pedagogy of Expression of Roma Tre University – has developed this research, started by Costa. The Laboratory creates and experiments, in diverse educational contexts, practices in which *mimesis* and poetry are vectors for building a democratic coexistence, where each member can truly express oneself and be understood in his/her expression by others (Scaramuzzo, 2010). Costa himself utilized his methodology for enhancing expressive capabilities in other educational contexts besides the theatrical.

While the concept of theatre is different in the two approaches, a powerful point of connection is focussing on 'the other', to help understand texts, situations, emotions and oneself.

It is important to see the wider contexts, these two approaches are situated in. The next section provides an overview that offers an insight into this wider context.

Different approaches to drama/theatre education

The use of theatre for educational and social purposes has a long history and has produced a multitude of practices of drama and theatre in education. We will not be investigating the history of this development, but aim to provide a short summary of different contemporary practices of educational drama and theatre to provide a context for the approaches advocated in this project.

It seems useful to make a distinction between drama education and theatre education first, as in some cases these terms are used as synonyms. When referring to *theatre education* in this project, we are talking about a wide range of programmes that include theatre performance elements created by professionals specifically for children or young people, who are also engaged in some sort of interaction with the artist/educators. The *Theatre in Education (TIE)* movement that started from the Belgrade Theatre (Coventry, UK) had a huge impact on many drama teacher's thinking about the connections of democracy and drama, besides influencing the theoretical and methodological understanding of the field[3]. However, we will not be discussing these valuable programs in this project, but will focus on

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[3] You can find a detailed account of this history in Wooster, R. (2016) *Theatre in Education in Britain: Origins, Development and Influence*. Bloomsbury, London

drama education practices that can be implemented by teachers rather than theatre professionals.

As there are some central questions to which each methodology responds differently, it seems useful to map the field of drama education through these questions. The three questions guiding us through the different approaches will be:

a) What is the relationship of drama education to theatre as an artform?
b) What 'role' does drama education offer to the young people taking part in the drama lessons?
c) How does drama education relate to education? What is being learnt/studied in the lessons?

In the process of discussing these questions in more detail, the different approaches to drama will be introduced and placed according to what their response to one or more of these questions are.

Relationship to theatre as an artform

All forms of drama education have some relation to theatre as an artform, but they differ in which elements of theatre they consider important and incorporate in their theory or methodology.

Theatre in Education is a hybrid of theatre (plays, moments of dramatic action) and Drama in Education (defined later in this section). It often uses theatre as a provocation, something to be investigated and is often framed within the logic of the fictional context. The young people would explore the theatre moment through the fictional context, either in a group role in the drama, or as themselves, but with a task to complete that may change or explain the theatre moment. So, the young people may be in role as a royal commission for Queen Victoria, their task may be to make recommendations, as what to do with a ship full of immigrants docked off the coast of Canada, who have fled the Irish potato famine. The theatre they watch is the story of one family on the boat. They do not need to know anything about the potato famine, Queen Victoria or where Canada is. What they are deciding on in the drama, is what people need to be at home in the world and whether we have a responsibility to those who have to flee their home for whatever reason. The fictional context, creates the situation in which we can explore our values. The theatre offers them a problem and through the drama they explain the problem to themselves.

The GCSE curriculum for Drama and Theatre Studies[4] in UK schools for example focus on making students of drama familiar with the artform itself, different genres and techniques of theatre, various authors and theories, which usually comes together with a focus on creating performance or reflecting on it in writing. These processes often start out from specific drama texts, but devising performances or writing exercises can also be starting points. In both Hungary and the UK drama is often merged into Hungarian or English lessons – in the UK drama sits within the English (language) National Curriculum[5] formally as well and not as a separate subject – and so the focus is on how the work of dramatists is communicated effectively through performance, or teachers often work with drama in

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[4] One example for this approach is: Alan Perks and Jacqueline Porteous (2009) *AS Drama and Theatre Studies: The Essential Introduction for Edexcel.* Routledge, London.
[5] National Curriculum for Key Stage 3 (11years to 14years)

order to generate and discuss language use and meaning, relying heavily on voice and movement tasks.

Other approaches aim for young people to explore social or individual problems and situations through the use of theatre. The Conventions Approach[6] is one of these methodologies, as it offers dramatic forms for engaging students based on a variety of theatre practices. Forms like *hot seating* or *thought tracking* are widely used, but dozens of other forms are on offer for teachers to structure drama lessons or incorporate them individually within learning activities.

> **Hot seating** is a widely used dramatic form. The young person (or teacher) sitting in the seat in front of the class is in role and answers questions from the perspective of that role. For example, someone could be in role as a surviving passenger of the Titanic and respond to questions raised by the group.

Process drama, lately used as a synonym for Drama in Education also uses forms described as 'conventions' by Neelands, but the emphasis in this case is much more on underlying dramaturgical structures and the process of 'making' drama together, not for an audience but for the participating group itself.

Mimesis in education – an approach developed by the MimesiLab at Roma Tre University – builds upon a concept of theatrical training and uses it for pedagogical purposes. The concept of mimesis – transforming and recreating contents as poetry – has been developed by the Laboratory to be the base of classroom work.

The role of the young people

The dichotomy that has dominated discourse about the role of young people in drama has been centred on the concepts of *experiencing* and *performing*. Performance remains in the focus traditionally for the Drama and Theatre Studies curriculum, which places emphasis on developing opportunities for creating, performing and responding, with lately a shift towards 'performance skills', as they are easier to measure and evaluate.

6) BCU: young people participating in the process drama The Gates of Roshamon

Process drama lessons would traditionally emphasize experiencing or the 'living through' aspect of drama lessons, where students have the chance of engaging with fictional situations from within the fictional contexts. The Conventions approach would place emphasis on creating understanding and reflecting on situation. Others argue (Bolton, G. 1998) that Drama in Education incorporates *presenting* and *performance* as well, but mainly aims for the participants to be aware of themselves as

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[6] Jonothan Neelands's and Tony Good's *Structuring Drama Work* (1990, Cambridge University Press, Cambridge) can be considered the seminal book of the conventions approach.

'makers' of the drama at the same time as 'living through' the fictional situations that they take part in creating, at least in the case of the genre defined as Process drama.

Experiencing the 'other' is at the centre of Mimesis as well, though the concept of the 'other' has been broadened to include not just other people, but words, objects, images as well, and experiencing has a strong emphasis on the bodily and spatial elements in this case, rather than the socio-economic situations, as in the case of Drama in Education.

What can drama do for education

Drama is present in a variety of forms in education. Creating a performance can not only be an element of drama lessons, it can also provide a framework for language learning when creating a performance in a foreign language, or a motivation for studying history, Ancient Greece through rehearsing a Greek play for example.

Another approach is just using specific forms, conventions and integrating them into subject lessons. *Role-play* is perhaps the most widely used in language teaching[7], but conventions like *hot seating* or *still images* are also often built in to humanities subject lesson plans.

Mantle of the Expert is a drama based pedagogical framework developed by Dorothy Heathcote (1995) that offers students a fictional frame: they behave as if they are employees of a company, for example, and this 'as if' allows a lot of different curriculum based materials to be incorporated into the fiction. Students count, plan, write, and research resources as the narrative of the fictional company demands[8].

8) InSite: Benched. Young people in working in role.

Process drama makes it possible for students to engage in human problems, social issues and moral/ethical dilemmas within the education system, either as a separate drama lesson or a drama structure integrated into a subject lesson. Through engaging in narratives about 'others' a variety of human situations can be explored offering the human perspective on material in the curriculum. Often the teacher herself can step into role and enhance learning from within a fictional situation, for example model the use of language or create specific challenges that the participants of the drama need to deal with. A good example between the difference of a process drama approach and a performance oriented approach would be the use of the concept of role versus character. While participants might develop or play different 'characters' in a performance based lesson, in process drama participants are facilitated into 'roles', where the attitude to the

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[7] An example of perhaps the most widely used books on techniques used in language teaching is the following: Maley, A., and Duff, A. (2005) *Drama Techniques*. Third Edition. Cambridge University Press, Cambridge

[8] A collection of resources about this approach are available on the www.mantleoftheexpert.com website.

fictional situation is of greater importance. This aspect of process drama is much more beneficial for historic explorations or engaging in geographical problems.

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The rationale for the use of drama to create civic engagement

There seems to be general agreement that the arts can provide space for self-expression and reflection. The arts always imply some form of **expression** of a subject or theme. Through expression, children give meaning to the subject or theme they are working on. The arts also imply some form of **impression** about the subject or theme. This impression is observed and considered. Such process can be seen as a form of reflection, which creates opportunities to question the way in which you can relate the subject or theme, as well as your impression thereof, to yourself and to the world around you.

Historically, Western European drama and theatre can find its roots in Ancient Greece. Athens, which became a prominent cultural, political, and military power in Ancient Greece, was at its centre, where Greek drama became part of the festival of Dionysia, which honoured the god Dionysus. Drama and the theatre was the heart of Athenian society and many Athenians attended the theatre as a community of people. As a result of this collective enculturation, the Athenians were able to see their own place in society because their situations could be dramatized. This enabled them to question, challenge, celebrate,

debate and explore the problems of their community freely and ultimately learn something; gain new knowledge and understanding. The origins of Western European theatre were driven by society's need to learn about themselves and their place in the world. Drama and theatre served the people. But let's focus specifically on drama and education now.

10) InSite: Facing the Gap Conference, 2016.

Viewing drama as a pedagogical social act of meaning making (Facer 2011. Moss & Petrie 2002) demonstrates its importance as a useful method to learn about the world, rather than a subject to learn about. DiE is a process through which people, especially children, can connect to learn, in a public space as defined by Habermas (1996) and O'Neil (1995), about the world in which they live. By looking "at reality through fantasy" participants in dramatic activities can be enabled to "see below the surface of actions to their meaning" (Wagner 1999: 1). Therefore, by using drama as pedagogy, participants are able to create meaning, understand and challenge the culture in which they operate by understanding, exploring and identifying with the 'other' and potentially take communicative action (Habermas 1996).

From the perspective of the research developed by MimesisLab at Roma Tre University (Scaramuzzo, 2009, 2013), children are able to naturally use their aptitude to become similar to others, this is evident in children's play as they spontaneously take on the role of another. Hence, as "citizens in the present" children and young people could be our

"masters" in the rediscovery of that movement so essential to democratic life (Scaramuzzo, 2016).

The notion of communicative action is used by Neelands (2010a: xxiii) in that "All drama education involves people learning how to act" but that this view should not be limited to acting on a stage, rather that people learn to be actors in the real world. It is through understanding the position of the 'other' that one can see themselves. Within a drama narrative or experience, the importance of imagining oneself as an 'other' is central. Through this process – imagining oneself as the other or taking on different roles – "Students can learn and un-learn through the processes of constructing 'others'" and in doing so "the boundaries between 'self' and 'other' meet and merge", which allow spaces for someone taking part in drama to "find oneself in the other and in so doing to recognise the other in oneself" (Neelands, 2010b: 122).

Central to the points made above are the notions of democracy and democratic meaning-making (Freire 1993, Habermas 1996) and both of these elements, among others, are strongly featured findings in the Drama Improves Lisbon Competences[9] (Cziboly, 2010) research, a large scale international quantitative research project that studied the impact of drama on young people with data collected in 12 countries from approximately 5000 children and young people. This research found that the impact of including educational drama and theatre in school curricula is that young people are more likely to be "citizens...[that are] sympathetic towards cultural diversity and intercultural dialogue" and that they;

1. are significantly more tolerant towards both minorities and foreigners,
2. are more active citizens,
3. show more interest in voting at any level,
4. show more interest in participating in public issues,
5. are more empathic: they have concern for others,
6. are more able to change their perspective.

Thus, the importance of drama and the reason to use it is clearly beneficial to create more democratic spaces for young people. As a result of the dramatic process, participants can be enabled to explore, learn, test and challenge pre-existing knowledge and arguably arrive at "innerstandings" (Heathcote 1981).

Many of these findings from quantitative research are also manifest in how the participants of drama lessons reflect on their own experience and learning through drama. These examples are taken from research
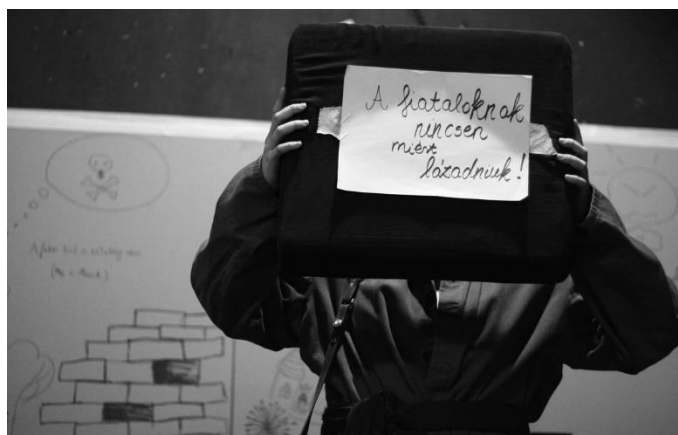
12) InSite: Facing the Gap youth project. The sign says: "Young people have no reason to revolt!"

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[9] Full research findings and teacher's resources are available at www.dramanetwork.eu

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conducted by one of the partners of this project exploring the methodologies offered through this project as well.

In a focus group interview conducted with 9-10 year olds following a series of drama lessons (Bethlenfalvy, 2017) the participants explained what they learned from the drama. Their responses highlight some of the important features of drama.

"*We can learn how to play together*" said one of them, reflecting on how drama lessons can impact on the social wellbeing of a group and improve social skills of participants.

Following a drama lesson one of the students said about the soldiers they were playing that "t*hey are all human. They are not monsters, but human beings.*" The focus of the drama lessons was not on creating judgement about contradictory figures, but on understanding the reasons and contexts of their actions.

The drama lesson was set in a dystopic future where people were escaping planet Earth because of the environmental problems. "*We have to take care of each other, help each other, and also take care of the earth.*" Stepping into 'the others' shoes kindles solidarity and enhances responsibility.

It is also clear from responses that young people recognise and value the possibilities of coming to an understanding from the fictional context and can easily transfer the learning to other fields. "*We don't have to experience this to find out. We can find it out from the story.*"

Within the same research secondary school students participating in drama lessons reflected on questions raised by the narratives and the enactive mode in which they became participants of the story. The same drama lesson raised political questions for participants: "*It made me think about why people want power, why do they want to rule over each other*", and also personal ones:

"*As I was going home I realised that I started watching in a different way. I was watching how people move. Things that just looked normal to me till then. As I was standing in the crowd on the subway I looked at how different people were, how they behaved. Being in community – we are so afraid of connecting or touching each other, all stuck in our own worlds.*"

Why the humanities and the dramatic arts?

The humanities can be described as the study of how people explore, understand and document human experiences. The humanities as academic disciplines study aspects of human society and culture. In the context of this project some of these subjects are studied in the secondary education curriculum under the headings History, Geography, Political Sciences, Philosophy, Religion, Languages and the Arts including Drama. These means of expression have become some of the subjects that traditionally humans have been able to use in order to understand and record our world. A common thread amongst these subjects rests in human experience, which gives us the opportunity to feel a sense of connection to those who have come before us, as well as to our contemporaries.

Since the ancient Greeks first used them to educate their citizens, the humanities throw insights into everything around us by learning how to think creatively and critically, to reason, and to ask questions. Through preservation of the great accomplishments of the past the humanities help us understand the world we live in, learn the values of different cultures, and create tools to imagine the future.

At the heart of the humanities and the dramatic arts are language and play, both social and cultural phenomena. Bruner (1990: 96-97) suggests that "culture is bound in a set of connecting stories, connecting even though the stories may not represent a consensus". Conflicts and contradictions that social life generates are nourished in narratives, stories that create different 'realities' that are inevitable in any diverse society for the coherence of a culture (Bruner opcit). Culture shapes language (Everett, 2012) and language conveys what humans 'can do' in interaction by turning it into what they 'can mean' encoded into what they 'can say' (Halliday, 1975). Dewey (1910) proposed that language provides a way of sorting out our thoughts about the world. Through language humans transform their environment to create meaning. Meaning in language involves activity both interaction and reflection with the society and culture and in play 'action' carries out meaning (Vygotsky, 1962/1986; Bruner, 1990)

Vygotsky (1933: 537) stated that "in play a child deals with things as having meaning" and Gavin Bolton (1998: 176) explained that "whereas in 'real life' action is prioritised over meaning, the opposite occurs in make-believe play". In 'make-believe' play children construct what is new in terms of what they already know. In this context, dramatic play is a collaborative construction of meaning, with negotiation to ensure that meanings are mutually understood.

Drama enables teachers and young people to become part of the action of the play. Teachers and pupils create meaning together, co-construct narratives, 'let's play together', identities, mutual meanings, social languages, cultural models and discourses. This leads us to the original meaning of democracy, the capacity of people to accomplish things and make changes in the world together (Ober, 2009).

Drama is a form of shared cultural activity which has been present in all civilisations throughout history. "Sharing in cultural experiences is one way in which the young become initiated into the values, traditions and identity of their society" (O'Connor, 2010:96).

The project proposes specific ways of engaging groups in drama education, we are offering the theoretical and conceptual groundings for this in the next section.

4. How can democratic spaces be created with drama?

This section offers an analysis of three central elements that teachers implementing drama lessons with different aims and in varying contexts need to make decisions about. It discusses what sorts of **materials** need to be chosen, how **tasks can be structured** and what mode of **facilitation** is desirable to create democratic spaces through drama.

While the writers of these texts want to offer a wide array of possibilities there will surely be other approaches, further possibilities that have not been covered in this analysis. The primary aim was to offer some theoretical pointers for those interested in creating democratic classrooms in their schools. This section reflects on two distinct methodologies: Drama in Education and Mimesis in Education, the aim here is not to compare the offer examples and analysis of both.

> The term **facilitator** is used in drama in education to refer to the person who is responsible for 'making drama happen' for the young people in the process. The phrase is used to denote a different attitude from how 'teacher' is traditionally used. The **facilitator** does not teach, but provides structures, ask questions and facilitates that the students take ownership of their own learning and artistic work. Read more on how further in this section.

It is important to note that the three components we have broken down within this section are not independent of each other. The content of the drama lesson will influence the structure in which it will be developed into a lesson, and this structure will also have an impact on how the lesson can be facilitated. However, breaking down the approaches into different components will hopefully offer a useful introduction to these methodologies.

Choice of material

Four different approaches to choosing material for drama lessons are listed here. All four of these can be connected to different subjects and sections of the National Curricula of the partner countries participating in the project. Drama lessons can be developed about classic narratives, current issues, powerful metaphors or contemporary poems as in the examples discussed below, these can all serve as useful materials for drama lessons.

Classic narratives

Many of the classic texts deal with profound human questions that cannot be resolved and need to be addressed again and again by new generations. One possible choice for content for a drama lesson could be the

> The drama lesson starts with the teacher explaining that the story is centred on a dead body that has been left outside the city walls to rot following a battle. The body is at the centre of the clash of two powerfully opposed perspectives, one forbidding the burial of the traitor who attacked his hometown, while the other referring to the words of the gods and wanting to bury the body. Placing the students into the position of Thebans having to decide where they should stand and how they should deal with authority in some way can provide useful learning about democracy as well.

premise of Antigone, a drama that is also part of the curriculum in many countries. The drama raises important questions concerning the relationship to authority and the responsibilities of the individual in society, but also the responsibility of leaders. The power of the drama is that the problems are placed through specific situations, the drama lesson however does not start out from the text of the play written by Sophocles, but one element of the narrative that is at the centre of all the action and also generates interest.

The details of the story are introduced step by step by the drama teacher, but defining a tangible focus point is useful in opening up questions concerning the clash of personal and social needs; It can also help in connecting a classic narrative with current issues.

Current issues

Drama in education offers many possibilities of dealing with current social issues, distant events or processes that are otherwise difficult to relate to. Here drama can provide a framework for engaging with these events through a human narrative, but also creating possibilities of examining the issue from various perspectives.

> The 'Human Voice' project seeks to explore and understand the current and on-going refugee crisis in Europe, with a particular focus on those people who are fleeing war-torn regions in Syria. It starts out form watching a short documentary about the crisis in Syria, and then after looking at the situation from the perspective of the fleeing families it shifts to looking at the problem form a

By focusing on a human story within this international crisis the drama structure enables the young people to begin to identify and relate. This is done in order to build investment and ownership before the topic is explored from an international or historical perspective. Later the young people create a United Nations conference in which all pupils adopt the role of different leaders from different countries in Europe. Their aim (within this conference) in this exercise is to try and come to an agreement about what should be done. Within this debate the countries are given advantages and disadvantages about the refugee crisis and migration. This activity is placed toward the end of the project because pupils will have spent time considering the human element of this international crisis. More details about the structure of the lesson and the thinking behind it are offered in annex 1.

Building on powerful metaphors

Another possibility in drama in education is to 'storify' a metaphor. Building a narrative together with young people around a wall, that has been offered as a starting stimulus by the teacher, allows for the students to take ownership, include their interests in the fiction and take command of their learning in an imaginative way. The story – that is created collectively – becomes the frame

> An endless wall built on the seashore is offered by the facilitator, the students describe how they imagine it and then make meaning of the short piece of action they see that happens by this wall. Their contributions are structured into a narrative by the facilitator. As the workshop progressed the facilitator narrated a series of events to heighten the dramatic tension and in order to elicit further responses from the young people. By offering suggestions and justifying why they think the way they do, the participants are investing their imagination

through which young people can challenge, test and explore their values and ultimately question what it means to be human.

Working with this story and using it to explore the world of the child is useful in that it enables young people to invest their imagination, test their values and justify their responses. The use of the story, and the dramatic action within it, opens up a space for young people to share what they know without the fear of being judged right or wrong. In this sense the story itself combined with the way the story is framed creates a democratic space to make meaning.

In order to facilitate this workshop it is crucial that the facilitator is open and genuine in their request towards the young people for help to understand the story. This is important as this begins to subvert the traditional relationship between 'teachers' and 'learners'. By engaging in this 'contract' and seeking help, the teacher positions themselves with an equal status to their learners. This is interesting and allows for a more genuine response to the story being presented.

> **The crucible paradigm:** This drama lesson offers a useful example of the realisation of the crucible paradigm. This view of learning in drama, pioneered by Dorothy Heathcote, involves the teacher and pupils *stirring together their knowledge and understanding of a central idea*. Heathcote (2012) regarded knowledge as never finished and that the importance of children's pre-knowledge, their pre-understanding and pre-attitudes should be valued and used in the learning process. It is therefore the responsibility of the teacher to weave together the thinking and responses of the children to a stimulus.

Working with contemporary poems – Mimesis

Mimesis works primarily with turning processes that rely on the intellect and cognition into physical representations, bodily, emotional engagement with texts and curriculum material. An example, with a full lesson available in Annex 1, discussed further down opens possibility for teenage students to re-create the words of a poem through their own bodies.

This different bodily engagement with a variety of subjects and also 'the other' appearing in these materials offers participants the possibility to connect in new ways with the curriculum, with each other and also themselves.

We will be looking at some important aspects of facilitation of drama lessons and this will be followed by different aspects of structuring drama education in the following section.

Facilitation

As we pointed out in our discussion of the concept of democracy earlier experiencing democracy is a crucial aspect of civic education. This experience can be created for young people through the attitude taken on by the teacher in educational settings. Teachers and facilitators of drama who seek to create democratic spaces might employ a range of techniques that are both explicitly and implicitly signified in their practice. These techniques

may occur as a result of working both within a fictional drama narrative and outside of the drama. Some important possibilities are discussed below:

a. **The subversion of traditional power relations.** Arguably, traditional pupil and teacher relationships in education are often built upon the premise that a teacher gives knowledge to a recipient. This notion was highlighted by Freire's (1970) *banking concept*. As a way to subvert this traditional power relation, drama facilitators and teachers using drama should introduce their sessions by seeking help from their participants in order to help them understand a story/a problem/a central idea. This request should be authentic and open so that participants begin to feel empowered. As a result of this facilitators position themselves explicitly as co-collaborators within the meaning-making process. Participants should be informed that their contributions are important in order to help the facilitators understand a story/ a problem/ a central idea.

14) BCU: Christopher Bolton facilitating process drama.

b. **The invitation to participate.** Participants in drama should be invited to take part in dramatic activity and be free to choose how much they contribute. Unlike general teaching practice in some schools, participants are not necessarily targeted to answer questions or contribute based upon their ability, nor are participants grouped in this way. Rather the facilitator should consciously respond to participants based upon the level of interest they demonstrate in the moment. The invitation to participate within the drama is continually negotiated and re-negotiated throughout the process and this supports point a.

c. **Permission.** Participants should have permission to contribute within the invitation under the proviso that their contributions are valued so long as they can be justified and/or explained. Permission in this sense also enables a story/ a problem/ a central idea within the drama to be developed, challenged, deepened and considered further by the participants experiencing it.

d. **Value of participant contribution.** The value of the participants' contribution to drama activity should be explicitly elevated so that all contributions are *taken seriously*. This process empowers participants and is underpinned by considerations made in point c. In addition, and to strengthen this feeling of empowerment, facilitators should be able to weave the story/the problem/the central idea within a drama into the participants' contribution. As a result, participants will see that their contributions are both valuable and being taken seriously. Thus point a. is further supported.

e. **Questioning.** Facilitators should use a variety of questions to develop the thinking and the democratic space within the workshop. (By democratic space, we mean the on-going negotiated development of ownership). The questions asked should serve a variety of purposes: for clarification of meaning; out of curiosity; in order to motivate thinking; in order to stimulate discussion; in order to challenge preconceptions, amongst other reasons. By using questions in this way within the frame of the dramatic experience being described, the value of the participants' contributions are deepened further. This approach also permits participants to ask questions for similar purposes to those described above.

f. **The importance of imagination.** Everyone can imagine and this concept should underpin the facilitators' approach to the dramatic exploration; that is what makes us human. Facilitators should use points (a)-(e) in order to create a collective imagined 'picture'. This collective imagination can therefore be used in order to both establish and develop the story/ the problem/ the central idea by focussing on detail(s) within it. As part of this process the democratic space can be furthered and upheld by seeking group consensus, which could be termed as *living democracy*.

g. **Repetition and pause.** Facilitators could use the idea of repetition and pause within a dramatic exploration. Both concepts can create space in which participants can think, consider and question the drama and its meaning. By repeating what participants may say, the facilitator can either reinforce the importance of the point being made or could act with confusion about the intended meaning. Repetition in this sense enables the participants to respond to either clarify their meaning or to contradict the facilitators' response. Similarly, the use of pause may be used to build mystery and tension. By consciously pausing it creates gaps both inside and outside of the drama for the participants to complete.

h. **Embodied teaching – the concept of facilitation in mimesis**. Facilitators should be able to create in themselves "an opening" where they are able to recognise students without judgment. This "openness" also enables facilitators to use their own expressive capacity in order to embody what they teach and therefore bring to life the subjects they are teaching. Teaching with this level of presence enables students to explore their own expression capabilities, which ultimately leads to deeper understanding. Within this framing we can see the teacher as a dynamic director who is conducting a lesson as a work of art.

As a bridge between the section on facilitation and structures we offer one central component of drama in education that relates to both fields. The teacher stepping into role and working from within the fiction connects both to structures and also the facilitation.

Working in Role

Dorothy Heathcote - informed by her theatre background - asserts in her paper 'Signs and Portents' that we use 'a network of signs' to communicate with one another, that all human beings learn to use and read these signs from a pre-language stage and that "we cannot

help *signing* so long as there is another human being who needs to read the signs. Actions become *sign* whenever there is more than one person to read the action" (1984: 160).

She argues that we use this same network of signs both in real life and theatre "human beings signalling across space, in immediate time, to and with others - each reading and signalling within the action of each passing moment".

The actor is highly trained and skilled in the art of communication and as Yeoman (1995: 29) states, in the "delicate manipulation of the total sign system" in terms of the use of language, vocal tone and physicality. When we work 'in role' we make conscious use of this sign system (one which we have learned and that already exists) and manipulate this to great effect within a fictional context.

Simply put, Heathcote identifies that working/teaching in role (as a method of enriching the learning experience) means:

- We have a voice in the drama
- We become part of the action
- We operate in 'now' time – there is immediacy
- We create something 'to deflect attention' - preventing a sense of feeling stared at

Working in role as teachers means we are less likely to simply 'transmit' information to a class/ group – theatre communicates indirectly using a range of signs which have the possibility of being more powerful.

There are many further possibilities to consider from a methodological perspective, many useful books and articles reflect on the mode of questioning and the subtleties of the language used by facilitators in the drama lessons We offer some useful readings in the annex of this publication.

> It is worth mentioning here the unique (hybrid) role of the **Actor–Teacher** working within a Theatre in Education team. Within any educational programme of work for young people this role "works from two positions of power, the *doing* position where they are involved in the action and the *seeing* position, where they perceive what is happening and what needs to be done" (Heathcote, 1984: 164) This differs from both the straight – forward Actor (in a theatre) or the straightforward Teacher (in a classroom). Find a detailed example in Annex 1.

Designing structures

Structuring a drama lesson is a creative task for the teacher that cannot be conducted following recipes or quick fix methods. However, there are some important theoretical concepts that can be used in designing lessons, which we share here, and these will be followed by an analysis of three examples that are presented in detail in annex 1, two drama in education lessons and one mimesis drama lesson, all three from partners working on this project. But let us start with some concepts first.

Defining a focus or centre for the work

All structures require reference points. In drama lessons a well-defined central concept, image or text or a focus question can enhance that the tasks are connected and relate to

one another through the centre. While sequencing the tasks the focus question can be used to check if all sections of the lesson reflect the centre/focus in some way or the other.

Internal coherence

The sequencing of the tasks needs to be logical for the participants of the lesson, they need to have an understanding of why they are doing the task they have been asked to engage with. It is always useful to change perspectives during the structuring of a lesson to check if the tasks carry internal coherence for those participating in them.

Angle of connection

While the subject of the drama lesson needs to relate to the curriculum in some way it is even more important that the participants of the drama lessons have some angle of connection to the material or narrative they are engaging in. It is useful to ask oneself what component of the story could the specific group connect to? It is also important for the facilitator to continuously assess what is of interest for the group in the drama offered, as participants will be discussing, raising questions, offering insight into the subject of their interest and the teacher will need to uphold their interest but also offer structures for the participants to deepen their understanding of content offered by them.

Protection into role

Drama in education provides a safe space and the protection of fiction to enhance young people's free exploration of values and meaning within the stories. This also demands that participants of the lesson are offered a step-by-step journey into the fiction, so they have time to take ownership and also build their roles sufficiently to feel protected by them.

Sequencing – the educational outcomes of different structures

You can find detailed accounts of three drama lessons in the annex. Here, we will provide a short analysis of the varying structures, the thinking behind the sequencing of the tasks in the examples referred to before and also the possible educational outcomes that are aimed for in these processes.

In the case of the drama lesson based on the **powerful metaphor of the wall** the facilitator offers a starting impetus and the narrative around the wall is developed together with the young people. The structuring of this lesson needs to be developed around what are the 'givens' and what is left open for imagining and inventing for the whole group. The 'givens' are those elements of the narrative that are unnegotiable as they provide the backbone of the exploration. For

> The facilitator sets the story off and offers the 'givens' of the narrative with the following words: *"I know that this story is set at a wall. The time is now. I know that this wall runs as far as the eye can see in one direction. In the other direction, about two kilometres away there is a port, where ships come and go. I know that we can hear the sound of the sea in the distance."*

example, the wall itself is offered as a given right at the beginning of the process, but the young people are asked to imagine it and describe what it looks like. The description offered

by them will define the context of the narrative and offer important aspects for all further exploration. It will also create ownership and engagement.

The central structuring criteria in this case will be the mercurial balancing of the givens and the gaps. How much input does the facilitator need to make to keep the process engaging and deepen the creative and thinking process and keep the space open for the young people to write their own story?

The components of the story offered by participants bring in the experiences, issues and interests of the participants. The teacher takes the opportunity to work with these and offer possibilities for participants to probe and investigate their own ideas further.

Besides engaging with important social content participants get an experience of their inputs, ideas and thoughts being taken seriously and practice social discussion, decision making and working collaboratively on each other's ideas.

In the case of the drama lesson engaging in the **contemporary social issue of the refugee crisis** the central structuring criteria is to offer possibilities to engage from different perspectives with this burning issue which connections to a number of subjects including literature, history, geography and social sciences. A [powerful video](#) offers the starting point and the motivation to look at the human aspect of this problem, the form offered by the teacher is fairly simple as well. The complexity of the form and the also the number of perspective on the issue develops through the tasks, so finally experiencing a number of different roles and perspectives make it possible for the young people to think about both the human dimensions and the socio-political impact of the issues connected to the refugee crisis.

The forms used in the structure are 'conventions' widely used in the drama in education field, but in their sequencing it is vital that the dramatic task has both purpose and context in exploring the content or story of the drama; because this is how meaning is created.

In the lesson plan for working on a *contemporary poem through mimesis* that is presented in full detail in the annex we can find that the structure facilitates children into a step-by-step transformation of the text of the poem using their body. In studying poetry, by making the *mimesis* of each word with all their body, students can enjoy the experience of becoming what they are saying and of saying what they are with all their being. In this approach poetry is a fundamental path in which to participate in the mysterious harmony of both a democratic society and life itself.

The structuring of the lesson needs to take into consideration that the students can be facilitated into exploring creatively and freely their physical response to texts, enhancing a primarily non-cognitive response. It is also important that the structure allows for young people to work together and also observe and react to each other within the framework of the lesson. The educational practices used in mimesis aim to create paths to follow in order to build a democratic coexistence. Mastering *mimesis* can make possible the translation into life of any school subject.

Some central concepts and possibilities have been offered here for the structuring of lessons. We have aimed to provide directions and reference points rather than patterns or recipes that should be copied. The next section will provide a summary of the ideas that have been shared in this Conceptual and Pedagogical Framework.

5. Conclusions

The *Conceptual and Pedagogical Framework* for the Democracy through Drama project offers some basic components of democracy education and the use of drama in creating democratic spaces in lessons of humanities subjects.

After a short introduction, we offered a concise definition to the concept of democracy and the most important issues and consideration concerning democracy education. This was followed by the rationale behind using drama to enhance creating democratic spaces in educational contexts, and also the some of the most important aspects of the thinking behind creating drama sessions for these purposes.

We defined democracy as not only a system (or a set of procedures), but as dialogical process and a perspective which ensure the unremitting assessment of all values that underline human co-existence and engagement. Democracy is an on-going process of individual and collaborative engagement that facilitates authentic expression and understanding and involvement in the decisions that affect us.

We have argued that *drama in education* and *mimesis* can be important enhancers of democratic education for the following main reasons:

- They can create points of connection for young people with the most important issues, problems and situation and offer possibilities for them to form their understanding and points of view concerning the explored content.

- Drama can create the space for young people to define the content they want to engage in and explore that through the framework of the story created collectively.

- The focus on 'the other' offers possibilities for developing empathy and understanding from various perspectives.

- Drama can empower the use of the imagination and offer agency, the possibility of creating change in the real world as well as the fictional one.

- These approaches aim to move beyond the solely cognitive understanding of issues, problems, concept towards creating a physical or a social experience and a felt understanding.

A variety of evidence has been offered   on the effectiveness of drama education, besides the theoretical groundings of this genre of art education.

The annexes offer a variety of specific examples, possible further readings and the main components of a possible *Drama for Democracy teacher training curriculum*.

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Annex 1.: Example lesson descriptions

Here we provide some specific accounts of drama in education and mimesis lessons. The lesson plans here are offered as examples, delivering them in educational setting demands in-depth understanding of the structure and drama facilitation skills. These lessons have been referred to previously within the text, but those interested in greater detail can access them here:

Example 1. The Wall

(BCU – Christopher Bolton and Terina Talbot)

The way the story is introduced is as follows:

"I am confused about a story that I would like to share with you. I'm asking for your help because I'm interested in what you think and I suspect that you will be able to help me understand a confusing moment at the centre of this story. It's a story about an ordinary person like you and me in the city. I'm interested to know what you think about her and her situation. I'm also interested to know why this woman does what she does. I'm also want to know what this woman is stopped from doing, what rights she has and what barriers she faces."

The wall and the city: In order to create a collectively imagined space for the young people to use, it is necessary to establish the parameters (constraints) of this socially held specific site for the drama to unfold in. To do this I describe the following about the wall:

"I know that this story is set at a wall. The time is now. I know that this wall runs as far as the eye can see in one direction. In the other direction, about two kilometres away there is a port, where ships come and go. I know that we can hear the sound of the sea in the distance.

The wall is surrounded by waste ground and I know that the city is about three kilometres away. No one really comes here. Why would you? I also know that on the other side of the wall is a beach and the sea, in fact this point is the closest the wall comes to the sea. The wall has razor wire across the top of it and I think that there was once an official sign telling us about the presence of CCTV. I think the sign said 'Restricted'.

What also confuses me about this story is that I'm not sure if the moment we are looking at is the beginning of the story, the middle or the end..."

Following this I invite the young people to imagine the wall specifically (denoted with masking tape) and while they do so, remind them of information:

- This fence stretches as far as the eye can see.

- The wall– separates one side from another

- On the other side, a beach, the sea. On this side a strip of wasteland separating the fence from the outskirts of the city.

- This particular section of the wall is closest than any other to the sea

- Not much more than a decade old – for some young people it's been here for as long as they remember.

- The city has a sea port

- The wall begins at the port. It is like an entrance to the city (indicate a direction).

Questions that I use to collectively imagine the wall include (but are not exclusive to)

- How old is the wall? How long has it been here?

- What colour is the wall? What is it made from? How tall is it? How thick is it? What condition is it in?

- What is the wasteland like? Is there litter? What type of litter might have blown here on the wind? Why?

- What do you imagine that you can see/smell/hear? (This is important in deepening the collective imagination of the place. Often the responses are contradictory and this is celebrated!)

- What quality do you identify with this wall? How else might we describe it? What other qualities does it have?

- What does this wall tell us about the city and/or the people that built it? What do we imagine about this city from this wall?

During the questioning and discussion it is really important to build on the responses of the participants to clarify meaning. To do this the questions should be asked out of curiosity; in order to motivate thinking; in order to stimulate discussion; in order to challenge preconceptions.

Following this discussion about the wall I then continue:

"I do know that not many people come here, it's on the outskirts, the border. Things are blown in on the wind – people, litter, dreams, hopes, despair……..but I do know that a women comes here. I'm not sure how often she comes, or even if this is the first time; it could be the last time. Let's watch and see what happens."

The following is the description of action:

A Woman appears. She wears a long raincoat and hat. She carries a bulging shopping bag. She wanders over to the wall and listens. She is still. She reacts to the cry of a seagull. She looks up to the sky.

A seagull lands nearby. The woman rummages in her bag and pulls out a sandwich wrapped in cling film. She unwraps it and tears a small piece of the sandwich with her hands. She puts the bread in her mouth but the removes it as she notices the seagull.

The woman says something in another language "liberachi" as she stands and throw the piece of sandwich over the wall. She stands watching the seagull disappear over the wall.

The woman takes a step back once again and looks at the wall. Another short exclamation in a foreign language. The woman then grabs her bag and hugs it against her body. Still. Puts the bag down. Stands against the fence.

At this point in the workshop I ask the pupils to discuss what they have seen in order to try and make sense of the action. The discussions can then be framed using the following questions:

- What is the woman restricted from? Why does she say 'liberachi'? What does that mean? Why do you imagine that the woman comes to this place? What for?

- Does she have a right to be here? Why? Why not? What do you imagine would happen to her if she was caught here?

- Has she been here before? Is this the first time? Is this the last time? Why do you imagine that to be the case?

- Does the woman belong here at this wall? Where should she be? Does she need to be here or does she want to be here? Why?

Following on from this discussion I then introduce the next piece of action in the story. I explain the following:

"At this point in the story I do know that something strange happened at this wall. I know that whilst the woman was sitting there something started to happen on the other side of the wall. In the distance she could hear a helicopter approaching and it was coming toward her. As it flew nearer she could see it more clearly hovering over-head. As she looked at the helicopter she also began to hear dogs barking on the other side of the wall. The noise of the helicopter and the dogs barking grew louder.

Suddenly, a hand appears at the top of the wall just as the dogs closed in. Then another hand appears. Someone was hanging from the other side of the wall. Then, a stone wrapped in paper was dropped from one of the hands onto the ground on our side of the wall, then disappeared. There was more shouting. She could hear some different voices. Then she thought she could hear a chase."

A hand-sized stone wrapped in paper is then presented to the group as the stone that was dropped in the story. I then centre the next round of questions upon the sequence of action explained in the story and the stone. The questions I ask include:

- Was the woman expecting the stone wrapped in paper to be dropped or was it unexpected?

- How did she react? Was she fearful? Excited? Curious? Why?

- Who was the person being chased on the other side of the wall? Did the woman know them? Why? How?

- What did the message around the rock have written on it? Was it a message? A warning? A sign? A symbol? Did the woman understand the language that was used in the message?

I then ask the participants to work in small groups to re-create the 'message' that was on the paper wrapped around the stone. I inform the participant that they should seek to answer the questions asked previously before deciding what is written.

Once completed, the participants stand along the wall (masking tape) and read their 'messages' aloud to the rest of the group. The actor playing the woman reacts to the 'messages' being read as if she is reading the paper. This enables the rest of the group to see the action in real-time.

This example shows how students can be engaged into building a story based on one powerful element of a narrative. The components of the story offered by participants bring in the experiences, issues and interests of the participants. The teacher takes the opportunity to work with these and offer possibilities for participants to probe and investigate their own ideas further.

Besides engaging with important social content participants get an experience of their inputs, ideas and thoughts being taken seriously and practice social discussion, decision making and working collaboratively on each other's ideas.

Example 2. Refugee crisis

(Heartlands Academy - Edward Lee and Orlagh Russell)

This example reflects on an issue that has become part of an ongoing discussion within the field of drama education.

> *"Teachers in our experience, when introduced to conventions, often develop what has been referred to as the 'Chinese Restaurant' notion of drama teaching. Here they will pick from the list of conventions, either selecting at random or choosing the old favourites with a few new ones to sustain the children's interest - A Number 42 followed by a 12, and then a 35.' This, clearly, is not the most effective way of teaching. The resulting work lacks any real sense of dramatic development and aesthetic shape. What is important is to let the convention meet the needs of the drama rather than fitting the drama around the conventions that you have chosen."* Kitson and Spiby (1997:64-5)

Although aimed at primary teachers, this notion is easily transferable to any teacher using drama to structure learning. It is therefore of utmost importance that a teacher using a dramatic structure and/or elements of drama pedagogy, must "let the [drama] convention meet the needs of the drama". In other words, it is vital that the dramatic task has both purpose and context in exploring the content or story of the drama; this is how meaning is created. What follows are examples of how drama pedagogy might create points of connection with humanities subjects whilst demonstrating how the conventions meet the needs of the dramatic exploration.

In our 'Human Voice' project we seek to explore and understand the current and on-going refugee crisis in Europe, with a particular focus on those people who are fleeing war-torn regions of Syria.

To begin our project we first ask pupils to watch and discuss a short video from Amnesty International that highlights the situation, which can be found here. Following this we use questioning to develop understanding and promote discussion. In this sense there are a number of points of connection with the curricula mentioned above. For example, in the Citizenship National Curriculum for the United Kingdom (2013) by engaging in this activity we are aiming "to provide pupils with knowledge, skills and understanding to prepare them to play a full and active part in society" whilst attempting to "equip pupils with knowledge about diverse places, people, resources and natural and human environments" in line with the Geography National Curriculum (2013).

To develop their understanding and exploration further, and once the pupils have discussed their initial responses to this stimulus, we ask pupils to create two detailed still images:

1. Create a still image of a family before the refugee crisis started in Syria
2. Create a still image of the first night in the refugee camp for the family

We do this to create a space for the pupils to begin to understand elements of 'human geography' and their 'recent history'. To explore these two moments we employ the use of still image because this convention can enable the deconstruction of a key moment to

explore a scene and/or characters within that moment. In this sense we employ the convention as a creative exploration rather than a performative activity. The still image is used to *explore* rather that *show*. Still image is often used as a general term for moments of stillness in drama and has connections to photography. However, unlike a freeze frame, a still image is essentially dislocated from any kind of dramatic action, although it may capture moments of suggested action.

By creating a still image the pupils are being asked to create meaning through their bodies, facial expressions, a gesture and/or their use of the space. This is a very different skill to use when compared with writing, for example, and presents an appropriate challenge. In essence we are asking the pupils to imagine an 'other' in this situation.

To develop this still image, and the exploration further, we then ask pupils to use the convention of role play to explore the moment that the family decided to leave their country. Again, this links and begins to address other subject areas by exploring the human condition in the world and the decisions that people are sometimes forced to make. By using role play in this way we are supporting the Citizenship National Curriculum (2013) in that we are trying to "equip [pupils] with the skills to think critically and debate political questions" such as migration and immigration."

We make the distinction between 'character' and 'role' when using this convention. We do this because the term 'character' implies the name, personality and temperament of a person appearing in a piece of drama whereas a 'role' suggests their job, status, title and function; what the character is there to do. This is a useful technique as it requires pupils to "weigh evidence, sift arguments, and develop perspective and judgement", which aligns with the intended skill development contained within the History National Curriculum (2013). What role play requires is that pupils put "…themselves in a similar position and imagine what that person might say, think, feel and [how they might] behave." (Taylor and Leeder, 2001:22). There are different elements in creating a role play, which include; recognizing and understanding the position or situation in which the person is placed; imagining their reaction within the situation, what they think and feel; expressing physically and vocally what they might say and how they might behave.

Following the development of the explorative role play we share the pupils work with the rest of the class. Here we stress that this is a *sharing* of work rather than a *performance to the class,* as framing the work as a performance intrinsically changes the intention of the role play. During the sharing of the role play we employ the technique of freeze frame to pause the action within the role play at a key moment that the pupils would like to know more about.

Freeze frame is a different convention to still image in that it stops and suspends time and implies that the action may or may not continue. This is useful and enables discussion to take place about the meaning of the role play and supports the History curriculum skill development in that freeze frame allows "pupils to understand the complexity of people's lives, the process of change, the diversity of societies and relationships between different groups, as well as their own identity and the challenges of their time."

When the action is held in the freeze frame we ask the pupils to 'thought track' the people in the scene. Thought tracking is useful in that it enables the thoughts and feelings of the person playing the role to be heard. We then contrast this by using 'speech tracking', which works in a similar way. However, the main difference between thought tracking and speech tracking is that there may be a contrast between what is thought and what is said. This is also tempered by the fact that usually we cannot hear thoughts and feeling, whereas the speech of the person playing a role may be heard by others in the role play. For example, someone playing the role of the father in the scene may think and feel scared but given his and his family's situation, he may say that he is not. This tension (between what is felt and what is said) is incredibly useful in opening up democratic spaces for discussion and debate. Again, this supports the underlying principles in the Citizenship National Curriculum (2013).

By focusing on a human story in this international crisis it enables the pupils to begin to identify and relate. We do this to build investment and ownership before we explore the topic from an international or historical prospective. Later in the project we create a United Nations conference in which all pupils adopt the role of different leaders from different countries in Europe. Their aim within this conference is to try and come to an agreement about what should be done. Within this debate the countries are given advantages and disadvantages about the refugee crisis and migration. We place this activity toward the end of the project because pupils will have spent time considering the human element of this international crisis.

This structure offers the possibility of engaging with this social issue – with connections to a number of subjects including literature, history, geography and social sciences – through a number of different roles and perspectives, making it possible for the students to think about both the human dimensions and the socio-political impact of the issues connected to the refugee crisis.

Department for Education; National Curriculum Citizenship (2013) Crown Publishing. Available at https://www.gov.uk/government/publications/national-curriculum-in-england-citizenship-programmes-of-study/national-curriculum-in-england-citizenship-programmes-of-study-for-key-stages-3-and-4 [Accessed 20/02/2018]

Department for Education; National Curriculum Geography (2013) Crown Publishing. Available at https://www.gov.uk/government/publications/national-curriculum-in-england-geography-programmes-of-study/national-curriculum-in-england-geography-programmes-of-study [Accessed 20/02/2018]

Department for Education; National Curriculum History (2013) Crown Publishing. Available at https://www.gov.uk/government/publications/national-curriculum-in-england-history-programmes-of-study/national-curriculum-in-england-history-programmes-of-study [Accessed 20/02/2018]

Taylor, K. & Leeder, J., (2001) *GCSE Drama for Edexcel*. Hodder & Stoughton, London

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Example 3. *Mimesis* applied to the reading of Italian Twentieth Century poems

(Roma Tre – MimesisLab - lesson devised by Dr Elisabetta Schisto)

To create oneself as a work of art, becoming poetry

A lesson for a class of thirteen-year-old students.

Objectives

1. To provide the approach to poetry and it reading poetry an ethical action.

2. To make poetry more accessible and relevant to a young readers' life.

3. To foster an intimate comprehension of the meanings of the poem.

4. To avoid analysis that could obstruct the experience of encountering poetic language and to bring out concepts (e.g. hermetic poetry) and patterns of the poetic-rhetorical language (e.g. similitude, oxymoron) from the expressive dynamism experienced during the class.

5. To experience a participatory learning community where different interpretations facilitate shared understanding.

6. To experience the relevance of expression and understanding in a democratic coexistence inside and outside the school environment.

Expected results

Students will:

- Make the *mimesis* of the words of the poems using all of their body.

- Observe attentively the mimesis of classmates.

- Experience pleasure during the class.

- Identify, in the poems, concepts, meanings and figures of speech.

- Read the poem expressively, creating a congruence between meanings and pronunciation of words.

- Experience how learning is enhanced and deepened by the relationship we have with each other, in this case by witnessing and participating in the expression of another.

- Verbalize, in an original and authentic way, the experience of this cooperative learning process.

- Make reflections on the relevance of what they have experienced in class to life outside the school environment.

Materials: Poems *Veglia* (Wake*)* and *Soldati* (Soldiers*)* by Giuseppe Ungaretti.

Veglia

Un'intera nottata
buttato vicino
a un compagno
massacrato
con la sua bocca
digrignata
volta al plenilunio
con la congestione
delle sue mani
nel mio silenzio
ho scritto
lettere piene d'amore

Non sono mai stato
tanto
attaccato alla vita

Wake

A whole night
thrown near
a massacred
companion
with his mouth
grinding
facing the whole moon
with the congestion
of his hands
penetrating
my silence
I have written
letters full of love

I have never been
attached to life
so much

Soldati

Si sta come
d'autunno
sugli alberi
le foglie

Soldiers

Here we are
like leaves from trees
in autumn

Methodology

1) - Reading aloud

The teacher reads the poem aloud without giving any information to students.

The teacher reads the poem again, this time asking students to move a hand according to the meaning of words of the poem (i.e. making with one hand the *mimesis* of each word).

On a third reading aloud, the teacher asks the students to make the *mimesis* of words using their entire body.

NB: Throughout the activity the teacher refrains from showing any movements to the students.

2) – Observing the *mimesis* of the other

The teacher divides students in two groups and reads the poem again. One group of students make the *mimesis* of the words with the body; the other group observes the *mimesis* of their classmates, and then vice versa.

3) – Verbalization

Students express in words feelings and emotions experienced whilst creating the *mimesis* and observing the *mimesis* of others.

4) - Concepts / meanings / figures of speech

The teacher draws links between the reflections of the students and the concepts, meanings and figures of speech identified by scholars and critics in the poem, giving explicit explanations (see the report at the end of these notes).

5) – Feeling the feeling of others

The teacher facilitates a reflection on the relevance of *mimesis* (becoming similar) for understanding intentions of the poet; and of the relevance of participating in the *mimesis* of others in order to deepen the research of meanings.

6) – The poem read by students

Students in turn read aloud. *Mimesis* is now, for the reader, an inner movement; classmates explore with their body the interpretation of the reader; whilst reading the reader pays attention to the expressions of the others, trying to harmonise the pace of reading with their movement.

7) – From class to life

The teacher facilitates a final discussion on how expression and understanding are related; and on how we can apply the knowledge we are gaining from class to life in order to improve the quality of relationship in the coexistence.

Analysis

In this approach, to foster civic skills and to teach a scholastic topic are not separate actions. The educational practices we use are paths to follow in order to build a democratic coexistence. Mastering *mimesis* can make possible the translation into life of any school subject.

In studying poetry, by making the *mimesis* of each word with all the body, students can enjoy the experience of becoming what they are saying and of saying what they are with all their being. In this approach poetry is a fundamental path in which to participate in the mysterious harmony of both a democratic society and life itself.

Example 4. Working in role – in a Theatre in Education programme

(BCU – an example by Terina Talbot)

While working as an **Actor – Teacher** at Big Brum Theatre in Education team in Birmingham I was involved in a programme of work for young people, at the heart of which was a play written for the company by Edward Bond - **'At the Inland Sea'.** This was a play exploring (among other things) the crisis of identity and the imagination - invoked by the experience of adolescence- and concerned with questions of humanity and how we choose to live our lives. Aimed at secondary school pupils it was preceded by drama work actively engaging the young people in role, providing a way for them to 'come at' central ideas contained within the play.

The young people were 'enrolled' as cleaners in an Art Gallery:

Sitting together we began by simply *imagining* collectively the doors/ entrance to the building. How (could we agree) this building looked from the outside? How grand or modest was it? How old? From what sort of stone was it made? We asserted that a group of cleaners were employed to keep it clean and arrived early every morning to do the job – what might this entail? What jobs would they need to do, on a daily basis, in order to maintain the upkeep of the gallery? Could we agree to take on the role of these cleaners?

The 'cleaners' picked up their tools and began cleaning in their corner of the Gallery. They were invited to decide what they were specifically cleaning; what they might think of the art work; how they might feel about their job; what concerns they might have; what thoughts they might be having as they cleaned.

Out of role they were invited to watch what happened one day after they had finished their work and gone home. They were invited to watch an artist who was exhibiting her work in the Gallery, set up her installation. This was entitled 'From the cradle to the grave' and consisted of a huge pile of (actual) soil at one end, a cloth manipulated into the shape / form of a baby and a see-saw made of wood in between both. The artist was clearly (using a written sign) inviting people to interact with the exhibition – to change it as they wanted.

Back in role once again the facilitator explains that the cleaners came into work the next morning to find this installed in the gallery ……the soil had created some element of 'mess' in the gallery and an actor-teacher (in role as a fellow cleaner) begins to gather people around the exhibit. There is concern about the installation and how they should clean the space around the exhibits. And how they should respond to the exhibition.

The 'stance' (attitude) of this role varied and was responsive to the conversation and feeling in the group of young people – when they seemed to want to ignore it and get on with their work the actor-teacher suggested engaging with the exhibit (as the artist had invited them to do). Thus, began a dynamic exploration of 'rights' 'obedience' 'ownership and autonomy' by having to deal with a 'real' human being and a 'real' situation (within a fictive

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context) that needed sorting out immediately – the installation provoked some sort of action.

This was compounded and sharpened by a second actor-teacher in role as the cleaner's supervisor – an authority figure with a degree of power – whose stance was to insist the cleaners 'got back to work' that they 'had no right' to interfere with the exhibit, that the artist's invitation did not apply to them because they were 'only cleaners'.

This consistently provoked debate, challenged the young people's autonomy (as cleaners), their place in the world, their social class and right to belong. They often - in turn - challenged the actor-teacher in role as the supervisor. This role offered the opportunity to deepen the drama and the actor teacher could choose to emphasise the authority aspect of the role 'you'll be out of a job if you don't do as I say' or the more human 'I'll be out of a job if you don't do as I say – and I have mouths to feed 'etc.

This was a useful energetic provocation for young people - presenting them with a credible dilemma in the safety of the fictive context – an active 'lens' through which to experience and consider 'the matter' of the play.

Annex 2.: Further readings

Democracy and education:

Accountability and Transparency: Essential Principles, from
http://democracyweb.org/accountability-principles [Accessed 12/02/2018]

Online resource from the United States for the study of democracy, designed for teachers, pupils, professors and students.

Harrison, R. (1998). What democracy is. In Democracy. In The Routledge Encyclopedia of Philosophy. Taylor and Francis, DOI: 10.4324/9780415249126-S017-1 from
https://www.rep.routledge.com/articles/thematic/democracy/v-1 [Accessed 12/02/2018]

This article discusses competing conceptions of what democracy means and what kind of philosophical problems or debates it invokes.

Hollyer J. R., Rosendorff P. B. and Vreeland J. R., Democracy and Transparency. *The Journal of Politics* Vol. 73, No. 4 (Oct. 21, 2011), pp. 1191-1205, from
https://wp.nyu.edu/faculty-rosendorff/wp-content/uploads/sites/1510/2015/03/HRVJOP.pdf [Accessed 12/02/2018]

Article on contested definitions of democracy and how democracy links in with transparency.

What is Democracy?, Lecture at Hilla University for Humanistic Studies, January 21, 2004, from https://web.stanford.edu/~ldiamond/iraq/WhaIsDemocracy012004.htm [Accessed 12/02/2018]

Basic concepts of democracy, participation, rights, citizenship and the rule of law.

Bacon, K. & Frankel, S. (2014). Rethinking Children's Citizenship. Negotiating Structure, Shaping Meanings. International Journal of Children's Rights 22(2014) 21-42.

An opportunity for considering the extent to which citizenship embraces the role of children as meaning-makers. To what extent are children acknowledged as persons who have a role to play in defining values associated with citizenship? This paper examines some theoretical conceptualisations of citizenship and draws attention to children's capacity to generate and negotiate social meanings.

Biesta, G. (2011). Learning Democracy in School and Society. Education, Lifelong Learning, and the Politics of Citizenship. Sense Publishers, Rotterdam/Boston/Taipei.

This book explores the relationships between education, lifelong learning and democratic citizenship. It emphasizes the importance of the democratic quality of the processes and practices that make up the everyday lives of children, young people and adults for their ongoing formation as democratic citizens. The book combines theoretical and historical work with critical analysis of policies and wider developments in the field of citizenship education and civic learning.

Biesta, G. (2016). Het leren voorbij. Democratisch Onderwijs voor een mensenlijke toekomst. Uitgeverij Phronese, Cumenborg.

Many educational practices are based upon ideas about what it means to be human. Beyond Learning asks what might happen to the ways in which we educate if we treat this question as a radically open one; a question that can only be answered by engaging in education rather than a question that needs to be answered before we can educate.

Bouverne – De Bie, M. & Vandenabeele, J. (2016). Pedagogiek en burgerschap. In: Smeyers, P.; Ramaekers, S.; van Goor, R. & Vanobbergen, B. (2016). Inleiding in de pedagogiek, deel 1. Thema's en basisbegrippen. Boom, Amsterdam.

The authors explore the relationship between pedagogy and citizenship. Different views on education for citizenship are criticised for their instrumental view on education. As an alternative, the authors suggest an approach that takes citizenship as a starting point for a pedagogical relationship, enhancing the realisation of greater equity and human dignity.

Drama in Education:

Canaan, Joyce (2014) 'Resisting the English neoliberalising university: what critical pedagogy can offer.' *Journal for Critical Education Policy Studies*, Vol. 11, No. 2, pp.16-56. Available here: http://www.jceps.com/archives/426

Discusses the creation of spaces in University settings to explore issues of citizenship and democracy.

Davis, D., (2014) *Imagining the Real: Towards a new theory of drama in education*, Trentham Books, Institute of Education Press, London

Chapter one outlines the crisis in Education. Contextualises the need for drama at a time like this and offers important theoretical input for drama in education.

Cziboly Ádám ed. (2010): The DICE has been cast. A DICE resource - Research findings and recommendations on educational theatre and drama. Budapest, Hungary. Available at http://www.dramanetwork.eu/key_results.html

A research project to explore the LISBON key competences — shows that engagement with drama supports students to develop Citizenship skills.

Heathcote, D., (2012) The Fight for Drama – The Fight for Education. *The JOURNAL for DRAMA in EDUCATION* Volume 28, Issue 1. Available at http://www.natd.eu/wp-content/uploads/2013/05/28.1-Supplement-Final-Word-BW-reformatted-Proofed-RW.pdf [Accessed 12/02/2018]

A major innovator of the field of drama in education offering her arguments and vision for drama in education.

Neelands, J., (2010b) 11/09 The space in our hearts. In: Peter O'Connor (ed.) *Creating democratic citizenship through drama education*. Trentham Publishers, Stoke-on-Trent

A post 9/11 piece – calling for a humanising curriculum, moving away from subject pedagogy.

O'Neil, C., (1995) *Drama worlds.* NH: Heinemann, Portsmouth

Cecily O'Neil offers exciting examples of creating work in which participants engage in stories from a number of perspectives and experience developing their own ideas into a theatre experience.

Wheeler-Bell, Quentin. (2014) 'Educating the Spirit of Activism: A "Critical" Civic Education'. *Educational Policy*, Vol. 28, No. 3, pp.463-386

A critical consideration of current citizenship education and argues for more of a radical approach.

Mimesis:

Costa, O. (2001), *Il verso dell'uomo* (*The sound of man*), in Boggio, M., *Il corpo creativo. La parola e il gesto in Orazio Costa* (*The creative body. Word and gesture in Orazio Costa*), Bulzoni, Roma, pp. 67-76.

A lesson by Orazio Costa about the mimetic method (Il metodo mimico).

Scaramuzzo, G. (2009), *Paideia Mimesis*, Anicia, Roma, 2009.

A reflection about the connections between education and mimesis in the Republic of Plato.

Scaramuzzo, G. (ed. 2010), *Mimopaideia: buone pratiche per una pedagogia dell'espressione* (*Mimopaideia: good practices for a pedagogy of expression*), Anicia, Roma, 2010.

It is a presentation of good practices based on a re-evaluation of mimesis in educational context.

Scaramuzzo, G. (2013), *Educazione poetica* (*Poetic education*), Anicia, Roma, 2013.

A reflection, based on a reading of Aristotle's Poetic, for rethinking the teaching/learning process in schools:

Scaramuzzo, G. (2016), *Aristotle's homo mimeticus as an Educational Paradigm for Human Coexistence*, in "Journal of philosophy of Education", v. 50, n. 2, 2016, pp. 246-260.

A proposal for considering Aristotle's definition of human beings as "mimetic animals par excellence" as educational paradigm for human coexistence:

Annex 3.: Main components of a 'drama for democracy' curriculum for teacher training

This curriculum offers components that can be the conceptual building blocks of the Summer School training workshops realised within this project

1. Learning in drama- What does it look like?

In England *"drama is recognised in the national curriculum as an invaluable teaching method"* but *"it is first and foremost an art in its own right...."*

"The Arts Council believes that it is every pupil's right to experience direct engagement in drama, to learn and understand the culture and conventions of theatre and to be able to exercise critical judgement and discrimination when <u>making, performing</u> and <u>responding</u> to drama of all kinds." (emphasis added) (ACGB 1992: I)[10]

Whilst this may not be the case across Europe, during this workshop you will have opportunities to clarify your understanding of what drama learning looks like and identify, through practical drama experiences, the different modes of activity involved in the drama process. Through this your understanding of creating, performing and responding will be enhanced and it is hoped that this will inform your teaching decisions.

2. Teaching in drama- How do we structure dramatic activity?

"Teachers in our experience, when introduced to conventions, often develop what has been referred to as the 'Chinese Restaurant' notion of drama teaching. Here they will pick from the list of conventions, either selecting at random or choosing the old favourites with a few new ones to sustain the children's interest - A Number 42 followed by a 12, and then a 35.' This, clearly, is not the most effective way of teaching. The resulting work lacks any real sense of dramatic development and aesthetic shape. What is important is to let the convention meet the needs of the drama rather than fitting the drama around the conventions that you have chosen." Kitson and Spiby (1997:64-5)[11]

How do we as teachers and educators structure a balance between the drama form and the drama content? This question is central to the thinking within this session.

3. A Rationale for drama - Why use drama anyway?

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[10] Arts Council of Great Britain (ACGB) (1992) Drama in Schools: Arts Council Guidance on Drama Education, London: ACGB

[11] Kitson, N. & Spiby, I., (1997) *Drama 7-11: developing primary teaching skills*. Routledge, London

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Why should we teach drama in schools? What is your rationale and how might this influence your practice? In this workshop we will practically explore how a particular rationale works in practice, justified by links to theatre practitioners and educational theory.

In essence Edward Bond's concept that 'imagination creates reality' (Davis, 2005)[12] gives this workshop its frame. During this workshop we will explore how a mix of Vygotsky's (1978)[13] 'Zone of Proximal Development', Bruner's (1996)[14] 'Cultural Mediation' and Heathcote's 'Crucible Paradigm' can lead learners to a deeper 'felt understanding' of their learning.

4. A Rationale for drama as a cross curricular approach?

How do we promote young peoples' ability to learn across the curriculum? During this workshop you will develop an understanding of the range of approaches that can be used to develop young peoples' thinking skills as part of your practice; be able to apply and assess different thinking skills strategies and their use across the curriculum; and be able to plan the inclusion of thinking skills strategies in your sessions.

5. Democratic spaces- How do we create them?

In order to create a democratic space within drama it is essential that a story is at its centre. The story is the frame through which young people can challenge, test and explore their values and ultimately question what it means to be human. During this session we will explore the role of the facilitator in creating democratic spaces whilst defining what a democratic space might look, feel and sound like.

6. Democracy- What is it and why is it important?

To create a democratic classroom, teachers and students should explore what democracy means for them. What is the meaning of democracy for society in general, and for the school and classroom as a miniature-society in particular? We critically reflect about the connection between democracy and pedagogical practice. The fact that students are citizens with human rights, is our starting point.

7. Hearing the voice of the learner- How can drama enable the learner's voice to be heard?

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[12] Davis, D. ed. (2005) Edward Bond and the Dramatic Child. Stoke on Trent, Trentham Books

[13] Vygotsky, L. S. (1978) *Mind in Society: the developemnt of Higher Psychological Processes*. Ed. by Cole, M., John-Steiner, V., Scribner, S., and Souberman, E. London, Harvard University Press

[14] Bruner, J. (1996) *The Culture of Education*. Harvard, Harvard University Press

What do young people bring to the curriculum? We need to open up opportunities for young people to have a real voice rather than coming up with 'an expected response'. During this session we will explore how to facilitate the conditions in which a learners' voice can be 'heard'.