



# **Democracy through Drama:** **Open Education Resources**



# Democracy through Drama: Open Education Resources



# Democracy through Drama

## Open Education Resources

### Contributions to the text have been made by the following authors:

Dr Adam Bethlenfalvy, Emma Bloor, Christopher Bolton, Dr Stephanos Cherouvis, Robert Colvill, Dr Adam Cziboly, Jenny England, Flavia Gallo, Dr Eleni Kanira, Edward Lee, Sara Lembrechts, Orlagh Russell, Prof Gilberto Scaramuzzo, Nele Willems, Ellen van Vooren

**Edited by** Christopher Bolton

**Artwork by** Anna Mavroeidi

Responsibility for the information and views set out in this publication lies entirely with the authors.

Reproduction is authorised provided the source is acknowledged.



© 2019



This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use that may be made of the information contained therein.

## Table of contents

1	Introduction.....	5
2	How can I use the workshops and resources?.....	7
3-4	DemoDram: Workshops .....	8
3.1	Ancient Greek Journeys .....	9
3.1a	The Labyrinth Academy and the Minotaur (Chris Bolton) .....	9
3.1b	Antigone – The Guard (Adam Bethlenfalvy) .....	15
3.1c	Exarcheia Square (Chris Bolton).....	21
3.1d	The Marathon Runner- Pheidippides (Adam Bethlenfalvy) .....	27
3.1e	Migrating Memories (Flavia Gallo).....	30
3.1f	The Poetry of Mimesis (Gilberto Scaramuzzo).....	33
3.1g	The Journey of Eva and Humza – A Migrant Story (Edward Lee) .....	36
3.1h	Odysseus’ Travel Journal – A Reflective Tool (Sara Lembrechts & Nele Willems) .....	39
4.1	Democratic Education for Teachers and Practitioners- An Exhibition .....	41
4.1a	Meet Jónás Barnabás – Introducing the Frame (Chris Bolton) .....	43
4.1b	Planning the Exhibition Space – Developing the Dramatic Frame (Chris Bolton) .....	47
4.1c	Narcissus: Working from text through image and situation (Adam Bethlenfalvy).....	50
4.1d	Re-contextualising texts: Graffiti in the yard (Adam Bethlenfalvy) .....	53
4.1e	“Meet Elona, Professor in teacher training” (Ellen Van Vooren) .....	57
4.1f	The Great Depression: Creating a human historic situation (Adam Bethlenfalvy).....	60
4.1g	The Budapest Uprising 1956 – Creating a human historic situation (Chris Bolton) .....	63
4.1h	The Disruption- Teacher in Role (TiR) in curriculum teaching (Chris Bolton) .....	67
4.1i	Reflecting on Disruption – re-visiting/re-evaluating the frame (Chris Bolton & Ellen Van Vooren) .....	70
4.1j	Learning needs and dilemmas (Ellen Van Vooren).....	72
4.1k	Looking into the eye of the storm- Exploring social issues in fictional contexts (Robert Colvill) .....	74
4.1l	Building civic coexistence through body and movement (Gilberto Scaramuzzo) .....	78
4.1m	“A different perspective” (Ellen Van Vooren) .....	81
4.1n	Becoming “The Infinity” by Giacomo Leopardi through mimesis (Gilberto Scaramuzzo).....	83
4.1o	A question of which role to take – Creating depth and layers of meaning (Adam Bethlenfalvy) .....	86
4.1p	A Democratic Classroom – Creating depth and layers of meaning (Chris Bolton) .....	89

4.1q “An unexpected visitor” (Nele Willems & Ellen Van Vooren).....92

4.1r “Interesting encounters: The Sirens, Polyphemus, Scylla & Charibdis and Your Helpers”  
(Nele Willems & Ellen Van Vooren).....94

5 Glossary of Terms .....97

6 Resources .....99

6.1 The Labyrinth Academy and the Minotaur .....99

6.2 Antigone – The Guard .....101

6.3 The Poetry of Mimesis .....103

6.4 Introducing the Frame- Meet Jónás Barnabás.....105

6.5 Planning the exhibition space .....106

6.6 Re-contextualising texts: Graffiti in the yard (Adam Bethlenfalvy) .....112

6.7 The Great Depression: Creating a human historic situation (Adam Bethlenfalvy).....113

6.8 The Budapest Uprising 1956 – Creating a human historic situation (Chris Bolton) .....114

6.9 “The Disruption” – Teacher in Role (TiR) in curriculum teaching (Chris Bolton).....115

6.10 Teaching Styles (Ellen Van Vooren) .....115

6.11 A Democratic Teacher Values.....116

6.12 Learning Needs and Dilemmas .....117

6.13 Perseus (Abridged).....119

6.14 Competences of democratic citizenship .....120

6.15 An unexpected visitor .....123

6.16 Interesting Encounters .....125

References .....127

# 1 Introduction

The *Open Education Resources of the Democracy through Drama* project offer examples of how drama has been used to support teaching in the humanities, languages and the arts through practical explorations of curricula within the classroom. It is intended that this document provides a usable resource for teachers so that they can implement drama in their classrooms to enhance their practice.

Within our Conceptual and Pedagogical Framework<sup>1</sup>, we have suggested that both drama in education and mimesis in education can be important enhancers of democratic education for the following main reasons:

- ❑ They are both media / methods that create contexts of connection for young people with the most important issues, problems and situations
- ❑ Offer possibilities for young people to form their understanding and points of view concerning the explored content
- ❑ They both create spaces 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
- ❑ Both Drama and Mimesis fuel the imagination and empower agency, the possibility of creating change in the personal and social lives of young people
- ❑ These approaches aim to move beyond the solely cognitive understanding of issues, problems, and concepts towards creating a physical or a social experience and a felt understanding.

The workshops and resources contained within this document seek to provide practical examples of how this is achieved. In addition, the suggested activities are open for use, adaptation, editing and re-working, as we understand that many teachers and practitioners will be working in a range of different educational contexts.

Following this introduction, the second section provides teachers with guidance on how to use the resources provided, which is further supported in section three with a guide to practise and some of the practical considerations needed. This builds upon our Methodological Framework<sup>2</sup> by moving some concepts within our framework into a practical setting.

Section four is split into two sub-sections, which are based upon the work developed for and during our two Demo:Dram summer schools in Marathonas (2018) and Budapest (2019). The first sub-section workshops were themed around “*Ancient Greek Journeys*” and outline eight practical workshops that were developed with teachers across Europe through our teachers’ advisory groups. It is intended that these descriptions of the workshops capture both the content and form of the drama in various contexts. To hear commentary from our workshop leaders speaking about their workshops please visit [here](#) or to see how the workshops were developed please visit [here](#).

### The ‘Other’

By imagining oneself as an ‘other’ person or by taking on different roles, it enables people to consider alternative points of view. By doing this, people can then begin to understand different perspectives and empathise with those perspectives.

As a result of this process, people can then consider their own position in terms of their thinking and feeling about a particular person, their situation or story.

As Neelands (2002 in O’Connor, 2010: 122) usefully points out “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”.

<sup>1</sup> To view and read our Conceptual and Pedagogical Framework please visit our [website](#)

<sup>2</sup> To view and read our Methodological Framework please visit our [website](#)

### 3.1f The Poetry of Mimesis (Gilberto Scaramuzzo)

#### Workshop summary:

This workshop seeks to explore how we can read and respond to texts<sup>14</sup> differently in order to develop a deeper understanding of the author's intention. During the experience of this workshop, it is intended that participants will create the mimesis of the words of a poem using all of their body. Adaptations of this workshop could be used in English to explore a specific extract of a novel or a news article. Alternatively, this approach could be used in history and/or media studies to evaluate different texts and bias.



Figure 19- Gilberto Scaramuzzo sharing his work with Demo:Dram partners- Rome 2018

Reading expressively within this workshop and creating a similarity between meanings and pronunciation of words, this workshop aims to create the conditions to identify concepts, meanings and figures of speech. Through the observation of others, participants will also experience how learning is enhanced and deepened through the relationship with each other. In this case by witnessing and participating in the expression of an 'other' it is intended that democratic awareness is heightened

#### What are the aims/overall goals of the workshop?

- To make reflections on the relevance of what participants have experienced in class through poetry to life outside the school environment
- To enable a deeper understanding of a poetry text
- To support recall of text for future learning and application

#### What are the objectives/stages of the workshop?

- To make poetry more accessible and relevant to a young readers' lives
- To foster an intimate comprehension of the meanings of the poem and the author's intentions
- 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. simile, oxymoron) from the expressive dynamism experienced during the class.
- To experience a participatory learning community where different interpretations facilitate shared understanding.
- To experience the relevance of expression and understanding in a democratic coexistence inside the school environment, with the view that this will support understanding outside the classroom.

#### Why this workshop; what is the rationale for democratic values?

This workshop fosters civic skills through a belief that mimesis can unite academic and artistic actions as one. The educational practices and pedagogy used within this workshop are paths to follow in order to build a democratic co-existence within the learning environment. Mastering mimesis and using this approach can make the relationship between what happens in school and outside of school more connected.

By studying poetry and making the mimesis of each word with all the body, participants can enjoy the experience of becoming what they are saying and of saying what they are with all of their being. Here,

<sup>14</sup> Texts in this sense is being used to mean poetry, fictional text, media text, factual text.

the poetry is used as a way in which to participate in a democratic society; participants are invited to express themselves and thus understand the other more closely.

#### Description of workshop process: what we did and how we did it;

**Reading aloud-** To start the workshop, the facilitator should read a poem aloud without giving any contextual information to participants, such as who has written it and why. For example, the facilitator might use "Voices" by Kostantin Kavafis (see resource 6.3). The reason for this is so that they can experience the sound of the words and the rhythm of the language 'first-hand' without any other information.

Following this, the facilitator should read the poem again. However, this time the participants should be tasked with moving one hand in response to hearing the sound of the words and what those word mean to them. This process should then be repeated a third time, however, the participants should create the mimesis of the words using their entire body. This whole process should see the facilitator refraining from showing any movements to the participants.



Figure 20- Gilberto Scaramuzzo using Mimesis to explore poetry- Rome 2018

**Observing the mimesis of the other-** Once this initial reading and mimetic response has taken place, the facilitator should then divide the whole group into two groups. The poem should then be re-read with one group of students observing the mimetic response of the other group and vice versa.

During the observation of the other group, participants might be tasked with observing their response to both seeing the other groups' mimesis in time with hearing the words of the poem. They might be asked what the poem means following this- a process we are calling verbalisation.

**Verbalisation-** Participants should be asked to express in words the feelings and emotions they experienced whilst both creating the mimesis of the poem and observing the mimesis of others. To do this, the facilitator might engage the group in a whole group discussion. Alternatively, the facilitator might ask for small group discussion with some feedback.

**Concepts / meanings / figures of speech-** Following the verbalisation of ideas and meanings, the facilitator should draw links between the reflections of the participants and the concepts, meanings and figures of speech identified by scholars and critics in the poem, giving explicit explanations.

**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.

**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.

**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 coexistence with others.