



JIMAC PROJECT

COMPENDIUM





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ABOUT THE PROJECT

In order to transfer use of Drama in a context of inclusive education JOIN IN and make a change brought together organizations working in the field of drama, special education and inclusive education from Slovenia (Taka Tuka), Czech Republic (The Basic School of Arts Na Popelce), Greece (Sxedia Stin Poli) and Poland (Innocamp PL).



Throughout the project all the partner organizations worked jointly on research, promotion and implementation of drama as an effective tool for inclusive education. They did current state analysis of inclusive education in partner countries, developed a training course for teachers, teaching assistants and special educators, measured the impact of drama on inclusion, and advocated for using drama for improving inclusive education.

The project resulted in production of number of useful resources for educators who want to enrich their teaching practice and make it more inclusive; ABC inclusion & drama games, Collection of papers JOIN IN & be inclusive, Handbook “The Art of Teaching”, Examples of Cultural Heritage through Drama workshops, Collection of papers “Drama for Inclusive Education”.

As a response to COVID-19 the consortium developed additional results to support educators in providing inclusive and interactive online teaching; an educational book with drama games to support on-line learning (ABC on-line games) and Drama lab with various on-line tools which offer to teachers the digital use of the drama techniques.



The core of JIMAC philosophy and good practice is about learning through empowering relationships. This involves: building and sustaining trust, mindfulness and empathy, developing collaborative skills and collective resilience as well as appreciation of students' imagination, creativity, uniqueness, etc. The JIMAC research confirms that all stakeholders of inclusive education benefit from activities and facilitation of studying with/for the community of learners, showing respect and capitalizing on mutual strengths rather than competing, labeling, bullying, humiliating or excluding for any sign of diversity from mainstream population. JIMAC evaluation also proves the advantage of drama over more traditional methods of teaching in helping students engage in meaningful work, leading to enhanced motivation to learn and participate in civic/societal actions.

Students seek opportunities to create impact, feel their agency, co-design their classrooms and learning experiences. They don't expect the adults to precisely plan and control every step of their education but clearly point to the need of independent exploration, risk taking, reframing of challenges, facing uncertainty and strategizing within the groups or wider networks of support. JIMAC shows that drama is a highly effective method to meet all these expectations, focusing on spontaneity and testing the required competences under pressure but within "no penalty zone" - meaning permission to be fully playful with ideas, roles, ways of communicating, make mistakes, fail and initiate out-of-the-box actions that might be even offensive for the mainstream environment.

The golden rule of inclusive drama improvisation is about embracing the uncertainty with the other by saying YES, AND... The participants are in it for each other, trusting, supporting, listening and developing ideas and initiatives rather than showing off or sabotaging the proposed course of action. Experiencing "suspense of disbelief" together results in bonding, solidarity based on unconditional acceptance and appreciation of differences, creativity based on diversity of experiences and cultures. Improv finally teaches positive interdependence and cognitive flexibility and stamina leading to enhanced resilience – ability to rebound after failure or adverse experience with even stronger internal locus of control and self-efficacy beliefs.



LIFE CYCLE OF THE PROJECT
JOIN IN & make a change



START



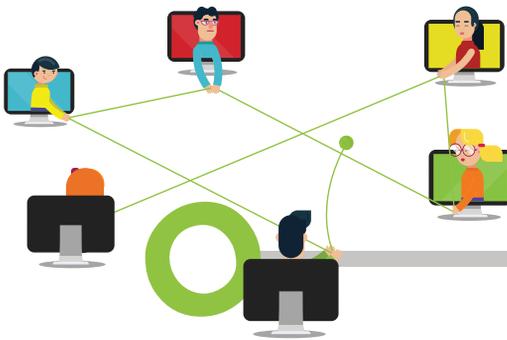
CURRENT STATE ANALYSIS



LEARNING OUTCOMES



DRAMATHON



DISTANCE LEARNING



SHARING GOOD PRACTICE

**IS INCLUSION
AN ILLUSION?**



SYMPOSIUM

AIRPLANE



ABC INCLUSION



TRAINING COURSE



**FESTIVAL
CULTURAL HERITAGE**



CONFERENCE



FINISH

Step 1

CURRENT STATE ANALYSIS

To provide insight and comparison of the different responses towards inclusive education across Slovenia, Poland, Greece and Czech Republic we established focus groups with different educational stakeholders: mainstream school teachers, pupils, parents, special educators, drama teachers, students from faculty for education, school leaders, policy-makers and employers.

Further, we developed surveys for teachers and students to identify their needs and we made interviews with key persons.



THE CONCLUSIONS FROM THE SURVEYS AND FOCUS GROUP DISCUSSIONS:

Most of the challenges which impact teachers' beliefs on their self-efficacy in sharing power and responsibility with students are related to inclusive classrooms. Teachers usually subscribe to the mission of eradicating discrimination and declare to provide every student with an equal opportunity for learning and becoming a competent contributor to the society. Teachers also believe in the positive influences of inclusive education on both students with and without special needs where children more often learn to take responsibility for own and peers' learning.

JIMAC project teachers and students' needs analyses was based on the results of nearly 300 questionnaires and 8 focus group discussions.



The teachers' self-assessment about their contributions to inclusivity and co-designing of learning by students juxtaposed with the perspectives of the latter appeared over-optimistic. While most of the researched teachers were convinced of their professionalism to build and sustain relationships which serve inclusive learning their corresponding students (aged 9-11) felt ignored in class as nobody was motivated to listen to them or capitalize on their initiative for meaningful inquiry or creative problem solving. Majority of teachers strongly believed that the way they teach is inspiring for children and is perceived as role modeling of mutual respect and collaboration within a community of learners. The students, however, declared in questionnaires and interviews that they would have been more engaged if they had been able to spend time productively with peers, to share their experience gained in diverse non-formal educational spaces, to explore different roles in a more playful and imaginative ways that they had known from outside of school. Except for specific programs including divergent tasks, like in drama based activities, pupils prefer remaining invisible to being entrepreneurial. Being helpful to their teacher means to follow the lesson plan, not to make any mistakes, not to question any meanings or facts, move on to the next unit, make sure that peers with special needs are not left behind. Very few respondent pupils felt any ownership in co-designing learning environment.



On the other hand, the surveyed students expressed their resistance when the teacher delegated greater responsibility than they were equipped to handle. The cases concerned the use of what the pupils perceived “non-traditional” teaching. The use of divergent problems or drama requiring high structures resulted in chaos, nobody listening to each other, pushing individual ideas without analyzing the problem they worked on, getting no feedback from the teacher, having no clear objectives or success indicators.

TEACHERS’ NEEDS



- How to engage all learners
- How to deal with students’ diverse needs
- How to connect social and academic learning
- How to inspire and motivate
- How to give more ownership to students
- How to teach with alternative methods e.g. drama



- Tools for self-evaluation and peer feedback, especially in face of uncertainty and critical events
- Tools and assistance in documenting their practices so that they could share students' success stories with stakeholders
- Educational resources with practical examples of activities
- Didactic educational games



SUPPORT BY

- Co-workers
- School leaders
- Parents
- Training institutions
- Authorities



- Sharing ideas, experience and good practice
- Multidisciplinary approach
- Open and effective communication
- Join in community of drama teachers



STUDENTS' NEEDS

1. Students need to make and sustain relationships with peers based on more than just academic interaction and assessment (be with friends at school and know how to keep them).
2. Students need to be listened to by teachers and peers.
3. Students need to experiment in different roles, they need to try to lead, initiate, offer feedback and receive, manage resources, care for etc.
4. Students need to understand goals and criteria of success for each activity, class, module etc., they need to reflect and make meaning of their learning.
5. Students need fairness, justice, equal opportunities and clarity of rules for behavior, especially in creativity related contexts. They need a chance to be seen as responsible and feel ownership of learning processes.
6. Students need opportunities to be successful and safe environment to fail when solving open-ended tasks.
7. Students need to discover cause and effect relationship between their effort and success or failure in learning (feel agents of their learning).
8. Students need to have space and time to play and be playful in class as much as possible.
9. Students need to know who will help them in any case of oppression (exclusion) or misfortune.
10. Students need to have a choice not to participate in some activities or suggest an alternative.



Step 2

INTERNATIONAL SYMPOSIUM

To highlight the main findings of the current state analysis we organized International symposium “Is Inclusion an Illusion?”.

The key representatives of different educational institutions shared important messages.



MARKO REPNIK, director JSKD

Research shows that the understanding of the acquired knowledge increases when we use educational theatre and drama. And most importantly it doesn't happen only in teaching literature, when through the dramatization of literary works students explore the message of the work, but also in other subjects.

BORIS ČERNILEC, director ZGNL

We have extensive cooperation with organizations that share the same values and work with similar target groups as we do. This helps us to equip children with skills and knowledge they need to develop self-confidence, to feel secure and ready for their individual life path.





VINKO LOGAJ,
director Zavod RS za šolstvo

When we talk about interdisciplinary approach to teaching and learning we should not overlook the potential of presented drama approaches. They belong to school environment.

VERONIKA GABER KORBAR
president Taka Tuka

Through cooperative work in the classroom, which is a key element of all dramatic approaches, children learn to understand differences and accept diversity. And acknowledging differences and diversity is crucial for good and tolerant coexistence in a class and in the society in general.





MONIKA JIRASKOVA,
project leader The Basic School of
Arts Na Popelce

The main goal of all of us, teachers, is to educate, but not every time the main goal of our students is to be educated. Drama is a powerful tool how to engage everyone in meaningful learning process. Embracing diversity comes naturally with drama because our focus is on exploring, team work and sharing different ideas.

RADKA SVOBODOVA,
drama teacher The Basic School of
Arts Na Popelce

In drama in education, we base our learning on healthy relationships among all the classmates including the teacher. We share power, we learn from each other, we find meaning in learning and we explore ourselves as well as the subject we are working on.



ABC INCLUSION



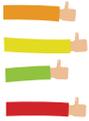
ACCEPTANCE

In the inclusive classroom all students have to be accepted for who they are.



Give students a sense of belonging in your classroom.

BONDING



Positive feedback increases motivation.

FEEDBACK



Show students that you are interested in their success.

GOAL



KNOWLEDGE

Always Seek Knowledge.



Don't label students, discover who they are.

LABELLING



To boost learning, add movement!

MOVEMENT



Playing is learning.



Students' questions are important resources for teaching and learning.

QUESTIONS



We are more alike than we are different.

UNIVERSAL



VALUES

Acta non verba.



Together we can succeed.



Effective communication helps to sustain a safe learning environment.

COMMUNICATING



Incorporate diverse approaches into your teaching.

DIVERSITY



Unless we are able to act empathically, how can we expect students to do the

EMPATHY



Adapt teaching to students' needs.

HELPFULNESS



Encourage creativity and imagination in students.

INSPIRATION



Small changes can make a big difference.

JOIN IN & MAKE A CHANGE



Students who are in distress need extra support.

NONVIOLENCE



Offer students the opportunity to learn from each other.

OPPORTUNITY



Learning is a shared responsibility.

RESPONSIBILITY



For some students your classroom is their only safe place.

SAFETY



All students deserve to be trusted and valued.

TRUST



EXCLUSION

THERE IS NO PLACE FOR EXCLUSION IN THE CLASSROOM.



Yes, using drama promotes inclusion in the classroom!



Teachers need great energy and enthusiasm in their pursuit of inclusive education.

Step 3

TRAINING COURSE CURRICULUM

Who is competent teacher? What are his attitudes, knowledge and skills?

We posed these two questions and together with findings of current state analysis of inclusive education defined learning outcomes of our training course "Inclusion through drama".



INCLUSIVE EDUCATION

ATTITUDES

Teacher shows appreciation for diversity

Teacher sees and describes opportunities for change making

Teacher understands consequences of making commitment to relational learning

Teacher shows entrepreneurial mindset

KNOWLEDGE

Teacher identifies causes and consequences of social changes in educational context

Teacher interprets legal text for protecting human rights for inclusive education.

Teacher identifies corresponding learning philosophy for inclusive pedagogical practice

Teacher explains/supports his/her pedagogical choices with psychology

SKILLS

Teacher is able to give, receive and respond to feedback

Teacher is able to read the child during the whole dynamic process of learning

Teacher is able to lead by setting himself/herself as an example of inclusivity

Teacher shows ability to re-frame learning processes

Teacher is able to create and sustain the community of learners

Teacher is able to use personal insight for sustaining inclusive behaviour

Teacher is able to offer formative assessment and celebrate success with students

USING DRAMA STRATEGIES FOR INCLUSIVE EDUCATION

ATTITUDES

Teacher is willing to share power with kids through different drama strategies

Teacher shows commitment to relationships resulting from drama experience

KNOWLEDGE

Teacher explains the difference between DiE and other uses of drama especially of psycho drama

Teacher can list resources available with practical activities for inclusive education

SKILLS

Teacher is able to explain the choice of drama and its specific methods for inclusion

Teacher is able to align drama methods with inclusive educational goals (choosing the methods and also be able to change them according to specific situation)

Teacher is able to use drama for lowering the risk of exclusion and establishing safe and caring environment

Teacher is able to match distancing drama techniques with participants' experience of drama/theatre to deal with fiction vs. reality

Teacher is able to organise experience based on drama techniques of asking "as if" questions and devising solutions with drama

Teacher is able to encourage/promote asking and exploring divergent questions in roles and in "as if" contexts



Step 4 DRAMATHON



We organised Dramathon – innovation camp. Its purpose was to gather and inspire inclusive educators to innovate with the potential of drama to better serve special need students in elementary schools and non-formal support centers.

Challenge:

The participants learned the new tools for design thinking and change making in educational settings as part of Innovation Pedagogy to continue their mission with local communities. They worked in 4 national teams on a challenge of adapting drama to special needs in classroom and 1 international team making the teachers work safer and more motivated.

Solutions, suggestions:

After 3 days of intensive designing teams “pitched” their final projects; e-tool for cooperation between teacher and teaching assistants, e-tool for managing teacher’s tasks and obligations, e-tool for school leaders...



DRAMATHON QUALITATIVE EVALUATION

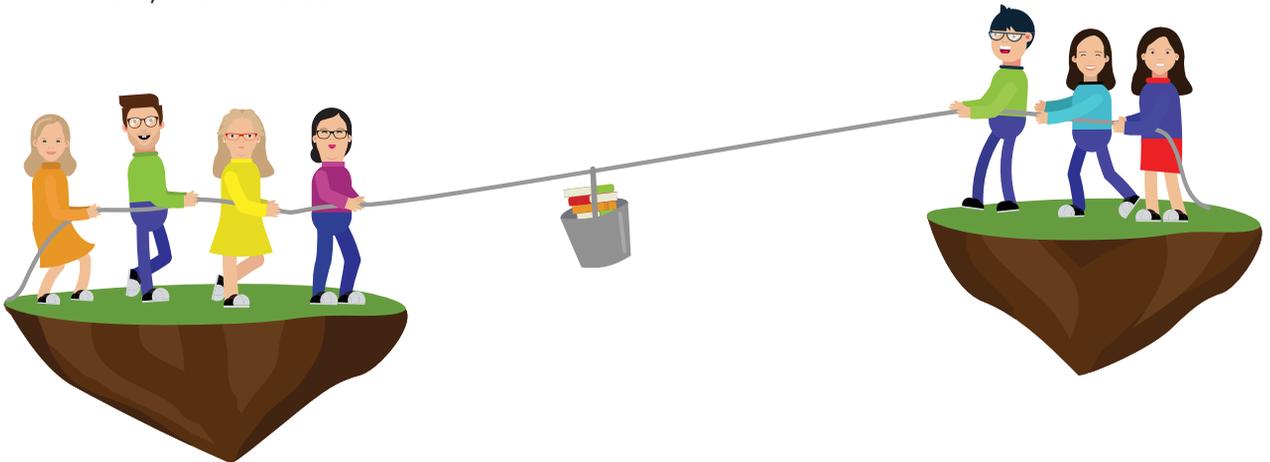
The additional learning during the JIMAC's dramathon could be categorized as following:

1. Building trust around e-portfolio

E-portfolio presented by each team turned out to be the motivation for collaboration and building trust. Trust in the portfolio for teachers and assistants is necessary to be able to share failures, concerns, to feel protected against the burn-out, which is a bit of a taboo concept in schools.

2. Teamwork and collaboration competences

Participants experienced genuine cooperation in a friendly environment both at home and via on-line meetings with international partners and mentors. They learnt diverse roles in a team, tested their strengths, discovered the key impact of active listening, reaching consensus, finding ways to be engaged and mobilize others for an important cause, shared values.



3. Self-directed learning and resilience

Learning was challenge driven which encouraged creative problem solving in teams rather than assimilating ready knowledge. It was a new experience to rely on others to provide information, ask questions, suggest and test ideas, share personal perspectives, modify solutions several times. We should not expect everything served ready. Self-direction is more effective than traditional training. Some found the lack of clear instructions frustrating at first but then appreciated the experience of struggling and persevering to achieve the final success.



4. Needs in the context of inclusion

Pyramid of mutual needs was an appreciated part of e-portfolio structure. The general extra learning outcome was how to recognize the needs both of students and teachers as all special. We all need to be supported in meeting those needs which lead to greater inclusion of the less privileged. But only take care of our own basic needs can we be of use for the learners and feel protected against the burn out.

5. Pitching and feedback/forward skills

Preparing an elevator pitch was a new challenge, well-supported by precise instructions from the mentor (Ilse). Presenting who you are, whom you help, why e-portfolio is a unique solution and how to call the audience to action was unexpected benefit from the dramathon. Teachers need the skill for promoting drama as a tool of inclusive learning.

6. JIMAC products and opportunities for further learning

Participants had a chance to find out about already existing JIMAC products e.g. ABC of inclusion. They expressed interest in doing the training course and actually trying out the potential of e-portfolio.

The elements that the participants would like to be added next time include:

- 1.** More dramatic forms of work and presentation of ideas
- 2.** More time for international bonding and networking
- 3.** More support with instructions and mentoring

Inno-camps offer a great opportunity for intercultural interaction. It would have been a different experience, if in-situ interaction was possible, but Covid changed the plans. As a consequence, participants would like to know more details about how the other groups worked in all these different countries. So maybe some details could be provided. Furthermore, it would be a nice idea if one group could offer to another group games and techniques to experience, plan their day-program and include some surprises (a song to hear, a matter to discuss, etc.).

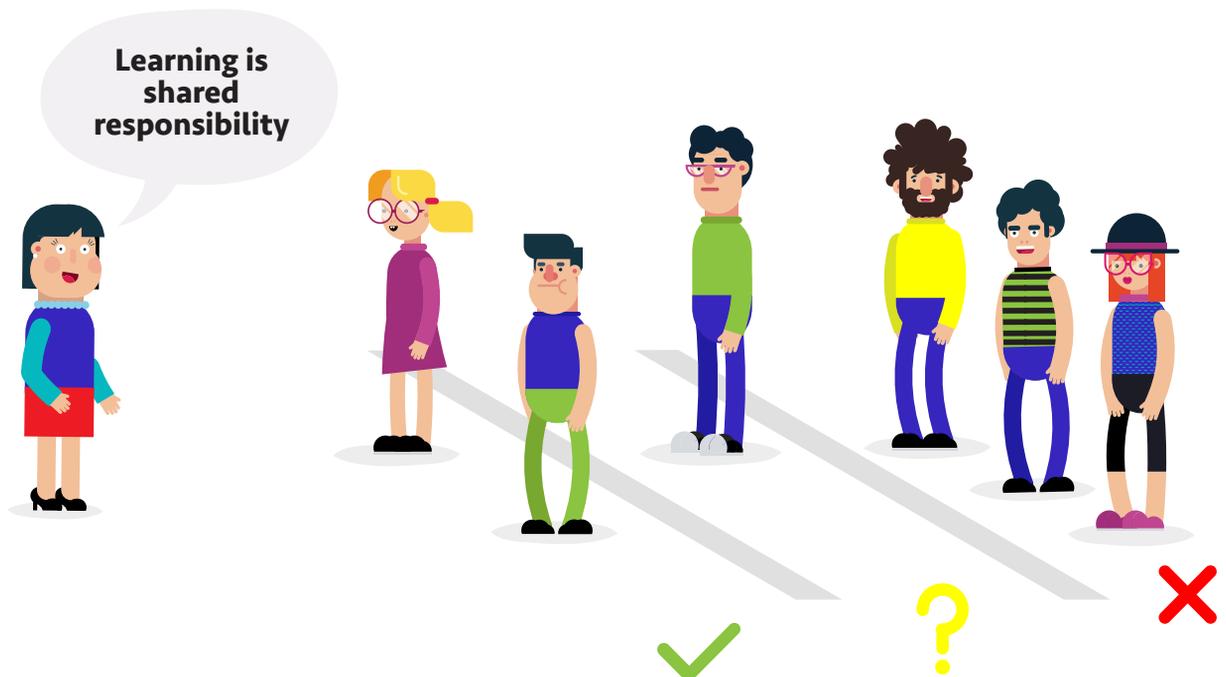
Step 5

TRAINING COURSE

We jointly developed new, innovative and interactive training course aiming to introduce educators to an understanding of inclusion and how to use drama techniques to support the prevention of drop outs, development of resilience in children and young people within educational setting. The course is suitable for mainstream primary school teachers, teacher assistants and special educators. It is designed to teach educators what they can do to proactively support diversity and inclusion in the classroom.

The program of training course combines discussions, exercises, games, different drama techniques and process drama programs for engaging and illuminating learner experience.

It capitalizes on the educators' previous competences and experiences, offers space for peer learning and networking but also challenges any attitudes not aligned with inclusive learning.



JOURNEY TO BECOME AN INCLUSIVE AND CREATIVE TEACHER

1. JOIN IN & start the journey

In four countries: Slovenia, Poland, Greece and Czech Republic the group of enthusiastic drama experts developed a one yearlong educational program for teachers and teaching assistants who wanted to become more inclusive and creative.

2. Getting to know each other

60 teachers and teaching assistants applied for training. They started a journey of becoming more inclusive and creative educators.

3. Exploring drama based teaching

Drama experts presented drama games, techniques and methods which evidentially improve inclusive education. Participants learnt how to use drama for learning in the inclusive setting.

4. Learning from each other

During the project program different activities were planned to encourage participant to learn from each other. They planned drama activities and shared them on group meetings. They gave each other feedback and worked together on adapting presented activities.

Learning from each other resulted in new solutions to challenges of inclusive education.

5. Implementing drama approaches

Participants started implementing drama elements into their daily teaching practice. They started with simple drama games, continued with individual drama techniques and finally implemented whole drama programs. They carefully selected and adapted activities to needs of their classrooms.

6. Getting support from experts

Changing personal teaching routine takes time and energy. JOIN IN team supported participants during their journey with observations, providing feedback, encouragement, personal consultations ...

7. Preparing a project

Each participant prepared an example of using drama for inclusive education and shared it in the group. Presentations served as a preparation for the active participation at the conference.

8. Sharing experience nationally and internationally

In the frame of the project we organised international congress on drama for inclusive education, International conference JOIN IN and be inclusive and three national conferences in Poland, Greece and Czech Republic. Participants shared their examples of using drama for inclusive education.

Teachers learn about drama for inclusion.



They plan drama activities for students.



Experts help them to successfully change their teaching routine.



75 European teachers JOIN IN to make a change.



75 creative and inclusive teachers continue their mission to make a change.



They share good practices.



Teachers implement drama activities into their learning process.



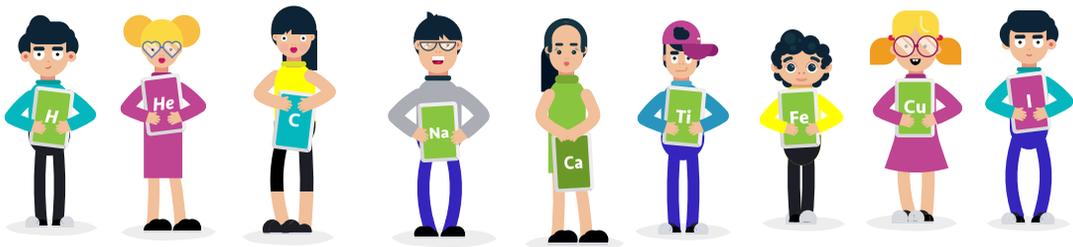


TIPS FOR TEACHERS

1. Every opinion of the student is valuable, even if it contradicts the fact.
2. Give clear instructions and check the understanding of the instructions with all the students.
3. Avoid asking leading questions and closed questions.
4. You should always be at least one-step ahead.
5. Take time to understand your students.
6. Students should be encouraged and given compliments throughout the process.
7. Be aware of your non-verbal communication.
8. Do not compare classes, children, and children with their siblings and parents.
9. Always be prepared - have a plan, but be ready to adjust or abandon it if necessary.
10. Avoid conditioning (if ... then).

HINTS FOR DRAMA TEACHERS

On the basis of bad previous experiences some teachers claim that drama usually incurs the risk of losing control over the class. They are afraid that the lesson can either turn into complete chaos or come to a total standstill due to embarrassment or the lack of ideas. The assumption is that the unpredictable nature of drama makes it impossible to plan and control the lesson. Some teachers feel secure only if they can predict all the questions, answers and students' mistakes. Drama class is controlled by the quality of relationships and planning is about guiding students through as many stages as they need to discover new facts and construct own knowledge.



Drama - based lessons, being within the tradition of the new teaching approaches, require more from the teacher than ordinary lessons. But they are also more demanding for the students. It is a mistake to think that only the teacher is responsible for the success or the failure of a drama-based lesson just as it is wrong to blame the student only for the failure in a traditional lesson. The success of learning through drama depends on the mutual effort of the students and the teacher to gain new insights. Teachers must structure the inquiry; the students must keep asking difficult questions.



Drama - based lessons, particularly the ones using improvisation, can be planned in terms of teaching aims. Although the students themselves may decide on the content of the content input for a particular lesson the teacher can plan the learning situations and vary them so as to ensure progress in exploring different cognitive, psycho-motor and social functions. Planning, however, is secondary to the preparation that has to be done both by the teacher and the students to benefit from drama in a language class. Most failures of experiments with drama in classroom are caused by inadequate preparation. Asking students to improvise straight away is like experimenting with dangerous substances in a first chemistry lesson. "Edging in " for drama is about adjusting to a new learning situation in which everybody trusts one another and cooperates to achieve the common objective. A teacher who takes part in a physical warm up or a drama game shows to the students his commitment. They can risk doing something unconventional as long as the teacher shares the risk.





In order to prepare for drama - based lessons students and teachers should go through a similar process that actors use before they are ready to work on stage. Before you start improvising or performing you have to warm up physically getting rid of all the blocks in your body, relax and free your imagination, feel comfortable in the group, learn to cooperate with the others and communicate with them using voice and body. Drama - based lesson often need mutual trust both between the students themselves and between them and the teacher. The students should trust that the teacher will never ask them to do anything to make them feel foolish or exposed. They also have to be sure that the other students will never hurt their feelings by ridiculing their ideas or the way they sound, look, move, etc. Teachers should be made clear to everybody that the trust they are building has one specific purpose. It is for the classroom use only. It has nothing to do with trusting people in general.

There is a dangerous assumption that language teachers make about improvisation. It often causes their failure and discourages them from further work. "Many teachers get students to work through drama in conflict because conflict is interesting but we do not actually need drama to teach competitive behavior, the students will already be expert at it, and it is important that we do not exploit the students' expertise in conflicts. "What happens to students who are supposed to work in conflict is that they force action in two opposite directions. They forget about playing the imagined characters in the imagined circumstances and become themselves competing to prove their superiority, wit, cleverness etc. The scenes become long and boring both for the improvisers and for the audience." Even in what seems to be a tremendous argument, learners should still be co-operating, and coolly developing the action. The improviser has to understand that his first skill lies in releasing his partner's imagination."

Masks, costumes or puppets are sometimes the only way to make very shy students speak or engage through improvisation. The mask, costume or puppet behind which student can hide will reduce the fear of failing. Teachers should also use masks and puppets to communicate with children who avoid eye contact and find adults overpowering or intimidating.



In order to be useful in any lesson an improvisation has to evolve smoothly neither becoming too physical nor too verbal. Most impro-structures encourage these kinds of scenes but during the improvisation the teacher should adopt the role of a side coach to make sure that it develops in the right direction i.e. generating a lot of interesting language. If side coaching does not help the teacher should stop the improvisers, otherwise they will be wasting time. Failures are usually caused by blocking or too complicated impro-structures. The students who get stuck in the improvisation may need a better warm up or a different partner. It is important to remember that they may simply be having a bad day and as in any other type of lesson nothing can help. The teacher has himself to learn how to side-coach. Unfortunately, there are no golden rules of a good improvisation.

Maybe these offered by Keith Johnstone will help in side-coaching:

- interrupt a routine
- keep the action on stage, do not get diverted on to an action that has happened elsewhere or at some other time
- do not cancel the story

EXAMPLE OF DRAMA WORKSHOP



PAWEL AND GAWEL

Aleksander Fredro is one of Polish classical authors, whose literary work dealt with Polish traditions, cultural heritage but in a very original way. He used irony and ridiculed a blind attachment to traditions which in fact were anti-patriotic, reinforced conflict-based identity, hypocrisy and prejudice. Pawel stands in this tradition as an intellectual, introvert, cynic while Gawel is a bully, ruthless hunter, fun seeking rebel following traditions of "ruined" Polish noble men, uneducated, radical, xenophobic etc. The slogan they both quote refers to specific understanding of personal freedom: My house is my castle but they both excel in infringing this freedom for each other...

Paul and Gall

*Paul and Gall shared a single home:
Paul lived upstairs and Gall down below;
Paul, a quiet fellow, never bothered a soul.
Gall, his sole neighbour, he was crazy though.*

*Just stayed in his room with a gun, for real,
running, trying to hunt for his next mad meal,
seeing foxes, rabbits, he would hunt to kill,
jumping up and down, never keeping still.*

*Paul had to say something, in spite of the riot,
They were neighbours, right? Gall could not deny it.
,Sir, your hunting ways, can they be more quiet,
else might I suggest a less ambitious diet?'*

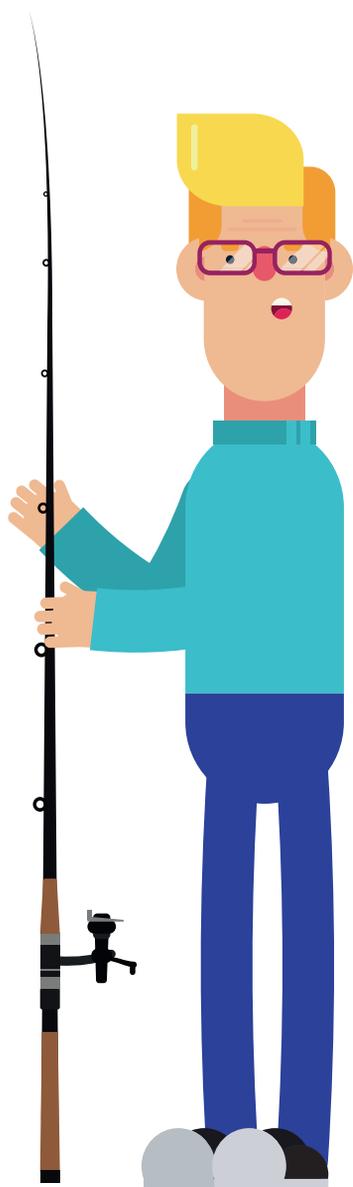
*But Gall screamed: ,I will not be hassled!
I do as I please. My home is my castle!'*

*What was there to say? Paul went back upstairs,
going crazy now, pulling out his hair.
Gall is sound asleep, he just doesn't care,
yet, when he next wakes, trouble's in the air.*

*Not just trouble – rain! Dripping from the ceiling,
Gall races upstairs, by Paul's keyhole kneeling
sees a flooded flat, Paul perched on a shelf
with a fishing rod, smiling to himself.*

*So when Gall then cries: ,Are you mad, by god?!'
Paul replies: ,No sir, I'm fishing for cod.'
,Cod? Have you gone crazy? Stop this now, you rascal!'
To which Paul retorts: ,My home is my castle!'*

*And so we learn something oh-so true:
As you do by others, they will do by you!*



WARM-UP GAMES

1. Jumps

The participants of the session move around the classroom and try to jump exactly at the same time as the leader who does it unexpectedly. They should try to concentrate not to look at the leader but take the impulses to jump from the nearest member of the group.

2. Robber

Everyone places a tissue at their backs imitating their tails. The objective of this game is to 'steal' as many tails as possible without losing your own at the same time. It is not allowed to use force or block the tail with one's hand. After losing one's tail the participant is out of the game unless they caught someone else's tail before.



CONTEXT BUILDING

1. Neighbors

The participants count off to two. Those with number one represent Pawel, those with number two represent Gawel. They sit on the chairs in a circle. The leader stands in the middle without a chair. Once he says: 'Pawel' – all numbers one swap their chairs, once he says 'Gawel' – they do the same, once he says: 'neighbors' – everyone stands up and look for a new chair to sit on. Meanwhile a person standing in the middle tries to catch chairs. The one who lost his/chairs continues the play.



2. Who is who

Working together the group tries to remember the poem, they agree that Gawel likes to hunt and arranges hunting in his flat downstairs. Pawel prefers calm but in revenge for Gawel's reply 'my home is my castle', he makes a lake in his flat and fishes, flooding Gawel's flat in the morning. After settling these facts, participants modify 'the neighbors' game so that the person in the middle instead of saying the names, lists the facts which concerns each of the character or which are shared by both of them (e.g. Who pays higher bills for water? Who is hyperactive?).

3. Soundtrack

The participant divided into Pawels' and Gawels' groups prepare a presentation of the 30-minute sound-track heard from their flat at night and in the morning suggesting what has happened in the poem's narration.

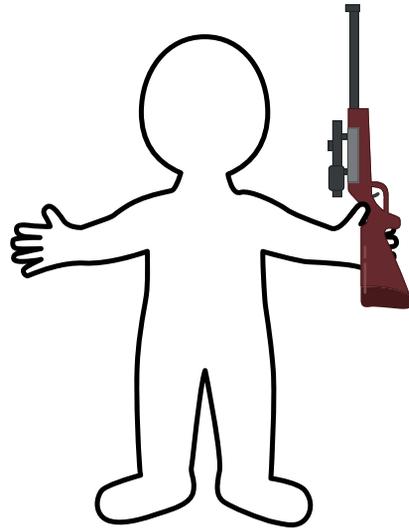
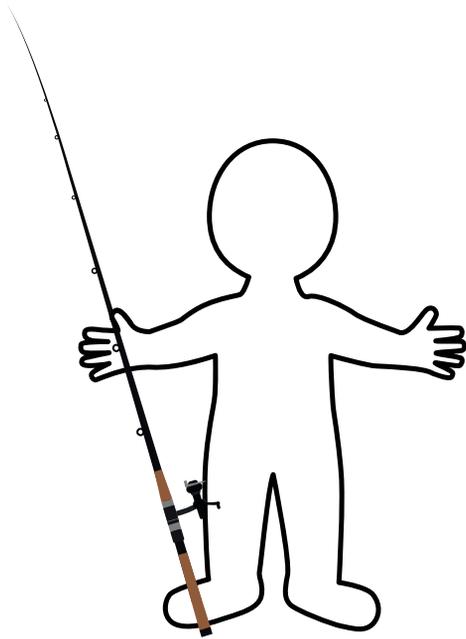


NARRATION

1. Letters

The groups write their neighbors a letter claiming repair and compensation for the damages from the previous night (due to hunting and fishing) and demanding a change in their irresponsible behavior.





2. Role-on-the-wall

The groups draw a profile of their neighbor on a sheet of gray paper and make a list of five adjectives describing their personality, supporting their choice with a content of the letters written earlier. (e.g. Gawel, aggressive, crude etc.).

3. Eavesdropped conversations

The groups improvise a dialogue between a neighbor and his guests in their flat. Pawel and Gawel know that their neighbor is eavesdropping so they want to manipulate the situation to their advantage.



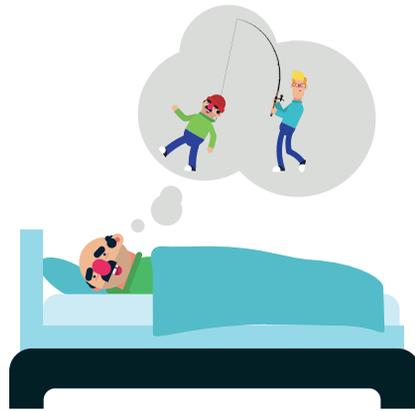
4. Projection into the future

The groups discuss the consequences of their manipulation and the conflict's escalation. They propose several scenarios including catastrophic visions.

SYMBOLIC AND REFLECTIVE ACTION

1. Dreams and nightmares

The groups prepare 3 freeze frames representing fragments of Pawel's and Gawel's dreams referring to a growing conflict. After discussing the dreams, the participants choose the most interesting fragments and animate freeze frames.



2. In a dark corridor

The participants work in pairs made of Pawel and Gawel. They try to imagine what would the conversation of the two neighbors look like if they both had the same dream. They meet up in a narrow 96 corridor where they must start a conversation in order to prevent a possible tragedy, from their nightmare, from happening.

3. Inside out

The students swap their sits, trying to imitate their neighbor's behavior but they can't repeat his words or arguments. The pairs improvise negotiations in order to end the conflict.

4. Forum Theatre

The facilitator (joker) chooses the most emotional scenes and presents them to the whole group. The group proposes ideas from their own improvisations, replacing an actor in a selected pair, they test various alternative acting strategies.



5. Reflection

The students recall examples of the real life neighbor conflicts and some strategies for solving them or causes of deadlocks. They try to think over neighbors' attitudes and judge what ruins or is in favor of good neighborly relations.

EXAMPLE OF DRAMA APPROACH

APPLYING THE FORUM THEATRE PRINCIPLE IN WORKSHOPS

INTRODUCTION

1. The Origins of Forum Theatre

The Forum Theatre method was devised by a Brazilian director, Augusto Boal. It is known under various names, including the Theatre of the Oppressed. Boal's theatrical career started in Brazil in the 1960s, where he collaborated with the victims of dictatorship regimes, dock workers and illiterate people.

Boal and his theatrical company travelled and performed to the poor (giving rise to "participatory theatre"). The actors highlighted issues affecting society in their performances but did not offer up any solutions to them. Then they started to ask the audience for suggestions that addressed the given issues, acting them out in response. This continued until a lady in the audience was so dissatisfied with how the actors presented her idea she was invited to act it out herself. This was how Forum Theatre came about.

2. The concepts of Forum Theatre

The protagonist is a person with trouble in their lives, but one who does not give up;

In fact, the opposite is true, as they are looking for a way out of the situation. The script of a Forum Theatre play is prepared and rehearsed by the actors prior to public performance. The play ends at the moment of greatest oppression in the plot. After the acting ceases, a discussion ensues on which character experiences the most distress and who the greatest aggressor is. Then the play is repeated and the audience reacts to moments in it by stopping the proceedings, trying to work out solutions and playing them out.

This makes it an excellent method for exploring various problematic situations and topics and finding ways or solutions to tackle them, should any exist.

3. Forum Theatre: Primary objectives

- Transforming a passive spectator into an active spectator-cum-actor within the play and in life *“Everyone is the protagonist of their own life.”*
- Preparing for difficult situations
- Fighting against all kinds of oppression

PREPARATORY EXERCISES

1. Walking through the centre of a circle

Age: Primary school grade 3 or older

Duration: 5 minutes

Min. space required: A classroom with desks arranged along the walls

Description:

(1) The class stands in a circle with a predetermined centre; everyone in the group has to pass through the centre, all at one time, upon a command (“Now!”), taking a place on the opposite side so that the circle is re-formed.

(2) The exercise is repeated. (3) Tasks are added, one by one:

- “You like to physically interact with each other”
- “You do not like each other”
- “You love each other”
- “You are angry with each other”

2. Mirroring a statue blindfolded

Age: Primary school grade 3 or older

Duration: 3 minutes

Min. space required: Standing at desks

Description:

The class either stands and forms a semi-circle, or they stand and turn to the teacher if at their desks. The teacher faces the semi-circle and leads the class in the activity.

The pupils close their eyes and the teacher strikes a pose and stays in it. The pupils then observe the teacher for 5 seconds, close their eyes again and try to mimic the pose as if mirroring the teacher, remaining in this position. Everyone opens their eyes and compares their pose with the teacher's, adjusting it if necessary to reflect it accurately.

3. The oppressor and the oppressed

Age: Primary school grade 3 or older

Duration: 10 minutes

Min. space required: A classroom with desks arranged along the walls

Description:

The class splits into pairs and designate themselves A and B. The pupils in the pairs work simultaneously. Pupil A adopts a pose of a person attacking another. Pupil B looks at them and completes the "pair of statues" by portraying the one being attacked or "oppressed" by Pupil A. The pupils stay in their positions for about 7 seconds as the mutually formed statue, then B takes over as the oppressor and poses accordingly, followed by A as the oppressed, the two statues are held for 7 seconds.

After the pairs have swapped roles several times, the class reflects on the activity in a circle, e.g.:

What are your thoughts now on this?

After open discussion, the pairs resume the activity, this time focusing on a sense of psychological oppression as they make the statues.

Again, after several repetitions, the pupils consider their reactions to it in the circle. *What was worse for you?*

4. Live tableaux of given words

Age: Primary school grade 3 or older

Duration: Min. of 3–10 minutes

Min. space required: A classroom with desks arranged along the walls

Description:

The teacher secretly assigns two words with opposite meanings to the groups (e.g.: exclusion & friendship; racism & acceptance; discouragement & support, etc.). Each group prepares and presents a live tableau that express the given words. The other group tries to work out the words from the tableau.

- After announcing the words depicted, the groups return to their tableaux, the pupils then express the inner voices of the characters they play in it.

5. We don't want you

Age: Primary school grade 4 or older

Duration: 20 minutes

Min. space required: A classroom with desks arranged along the walls

Description:

(a) The class splits into small groups of about six members.

One person is selected from each group to stand aside. The teacher gives two instructions, these being secrets for the group and those separated from it:

- Group(s): *You don't want that person in your midst.*
- The pupil(s) separated: *You want to be part of that group very much.*

The selected pupils rejoin their groups, and a full improvisation ensues, which the teacher stops after a while.

(b) The separated pupils leave their groups again and receive new instructions from the teacher:

- Separated pupils: *You want to be part of the group more and more.*
- Group(s): *You don't want them in your group ever more intensely.*

The complete groups reform and an improvisation follows, which the teacher stops after a while.

(c) The selected pupils step aside once more, but this time they get no instruction.

The groups are instructed: *You want this person among you greatly; you are relying on them to join you.* Again, an improvisation follows, which the teacher stops after a while.

(d) At the end, the class reflects on the proceedings in a circle, with those who were separated speaking first, then the others.

APPLYING THE FORUM THEATRE PRINCIPLE IN WORKSHOPS

The following section describes how to conduct a Forum Theatre session with children at the cusp of first and second grades, older, more experienced children or youth groups and even adults. (When working with young children, the teacher should help the groups to select and act out specific situations, following the points given below, rather than the procedure that is described). The specific stories created in the session are limited to a brief duration, approximately 4 to 7 minutes; the purpose is to devise a understandable, simple story with a clear narrative structure, one that makes it possible for the participants involved to repeat parts of the play numerous times from different, alternate perspectives.

When Forum Theatre is performed as a fully fledged drama, the entire process – from settling on a theme to the length of the performance – is geared towards this end.

1. Deciding on a topic

The teacher places pieces of paper with terms on them in each corner of the room:

1. Overlooking & Ignoring someone
2. Mocking & Ridiculing someone
3. Slandering & Throwing Dirt & Gossiping about someone
4. Vacant corner: *I think people can treat me in awful ways and that is...*

Each member of the group chooses a kind of human behaviour they think is the worst, and go to stand beside the relevant word.

Groups are formed in each corner as a result that may be unequal in number.

There should be a minimum of four people in a group. If a group is smaller than this, the teacher asks the members to join another.

If a group is too large, for example 10 people, the teacher divides it into two smaller groups.

2. Preparation of short Forum Theatre pieces

The groups create prepared, *creative collection* dramas on the given topic, i.e. a specific situation relating to their chosen topic. Firstly, they come up with a narrative, then they write a script and rehearse it so that it can be repeated almost endlessly in the same form.

When preparing such creative collection dramas, it is necessary to stick to the following points:

- The Forum Theatre play must be played as it was a real life situation.
- The Forum Theatre play ends at the **moment of greatest oppression**.
- The Forum Theatre play has one character who is oppressed the most and one who oppresses to the greatest extent.
- The Forum Theatre play has planned moments in it where things can change for the better. Since there has to be a way out of such oppression. (E.g. opposite to a circumstance of a firing squad of 12 soldiers aiming weapons at a person, and the commander giving the command to fire, whereby there is no alternative outcome.)

The teacher walks around the groups and helps with the plays. The plays are improved and several improvisations are played out during this preparation stage, and then the Forum Theatre piece is considered ready for performance.

3. Forum Theatre – performance

The rules for carrying out a Forum Theatre piece are:

- People in the audience can replace anyone except the greatest oppressor.
- Anyone in the audience who wants to take part, in order to express their ideas, claps and shouts “*Stop!*”, whereupon the actors freeze in their places, and the audience member goes on stage and replaces a character in the play while introducing new ideas into the play. The original actor steps aside for the duration of the turn of the audience member.
- Only one role can be changed in this way at any given time.
- Exchanges between the participants on stage are conducted to address, mitigate or prevent an instance of violence, either physical or psychological; i.e. not with the aim of instigating any other act of violence.
- The time the audience member stays on stage is up to them. Once they have got their message across, they clap again, stopping proceedings in the process, and then return to their seat.
- Afterwards, the displaced actor returns to the stage and the play resumes from the point where it had been stopped prior to interaction by the audience member. (Alternatively, the play starts over again.)
- The audience applauds after each instance of a member taking the place of an actor on stage (courage to try to deal with aggression deserves applause), and no rating is given as to the standard of the interaction.
- THE GOAL IS NOT TO WIN AGAINST THE OPPRESSOR, BUT TO TRY AND LEARN.

4. The Joker

During the Forum Theatre session, the teacher enters in the role of the **Joker**, i.e. the coordinator, moderator and provocateur of the dramatic process.

The Joker:

- This person asks questions of the audience after the first play, such as:
Could it happen?
Who is the greatest oppressor?
Who is most oppressed in the scenario?
- They do not affect the narrative, instead:
- they provoke the audience into “going for it” (*‘if you let it happen and don’t try to do anything, you facilitate the oppression’*);
- they are allowed to stop the play themselves if the audience is too shy to interact, and prompt the audience into action, e.g. *“Do you want it to carry on in this way? Then do something about it!”* Alternative approach: *“Does anyone have any ideas on how to help the oppressed character?”*
- They can ask the audience – if members remain reluctant to interact – as to what the characters (other than the aggressor) should do to avoid the oppression presented; then the actors can improvise scenarios based on the opinions voiced, before a member of the audience is bold enough to go on stage themselves.
- They check “compliance with the rules”; i.e. only one person goes on stage at a time, no one substitutes the greatest aggressor, the goal is to address aggression, not give rise to another instance of it, etc.
- They help to stop, with their “STOP!” and clap should an audience member not be audible in their request to stop the action.
- They stop the plot (with “Stop!” & a clap), if the audience member has conveyed everything necessary but still remains on stage, and asks if the opinion has been sufficiently played out; etc.

5. Performance with substitution

Each performance is played out first. The Joker leads the audience through questions. (*Could it happen? Who is the greatest oppressor? Who is most oppressed character?*) They remind those present that anyone can be substituted EXCEPT the greatest aggressor.

The performance is played out again, with people in the audience stopping the action and substituting for characters to express their opinions.

Every audience member who wants to substitute for a character (except the greatest aggressor) at a certain moment of the plot claps, shouts *“Stop!”*, goes on stage, takes over the role they have chosen, plays out their idea, then claps again, thus ending the substitution, and goes back to their seat. After the actor has been substituted by an audience member

and they have gone back to sit down, the original actor returns, and the plot restarts from where it had previously been stopped, so the play continues as it was originally scripted from the moment it was stopped for such substitution.

If no one is bold enough during the second play, it is the Joker's job to enliven things (*"Don't let the victim suffer! If you leave it like this and don't try to do anything about it, you are facilitating the oppression."*)

More substitution follow, with audience members choosing to take over a role, thereby trying to do something to prevent or mitigate the violence presented (physical or psychological).

The play is repeated several times.

Then the theatrical company moves on to the next play, and each one transpires in the way described above.

6. Reflection within the class/group

The entire class/group reflects – under the guidance of the teacher – on the experience of the Forum Theatre method.

VALENTINA KORBAR,
teacher trainer at Taka Tuka

Teachers must be aware that using dramatic approaches in teaching is an investment in the future, similar to leading a healthy lifestyle. At first, they'll need a bit more energy, and much more preparation. But when they internalise this, they'll also get much more from pupils. With dramatic approaches, their work will be more effective, because these approaches set up a two-way learning process, and let the teacher get to know their pupils, while they become some sort of allies in this process.





Step 6

DISTANCE LEARNING

COVID 19 pandemic restrictions on organizing learning has made the importance of relationship even more conspicuous. The year 2020 became a strong momentum for all stakeholders of education to redefine teachers' competences to engage students in designing learning situations as equals to serve unconditional inclusion. Imposed on-line activities made teachers realize that their agility to share power and responsibility with students who appeared to be natives of digital world and could offer valuable assistance in co-designing classes. A virtual community of learners is built more effectively when hierarchical structures disappear and teachers recognize their students' digital expertise as part of their daily life, ability to find and share on-line resources, analyze and solve problems creatively and use knowledge for meaningful purposes. Even young pupils willingly and spontaneously take on the roles of instructors of their less privileged peers to include them in teamwork. Often, they also help teachers to cope with specific aspects of distant classes to address a strong commitment to both self-directed study and ownership of learning goals and the choice of collaborative methods of learning and assessment. On-line interaction became an opportunity for including students' valuable perspectives, initiative and joyful expression of collective success.

JIMAC team identified teacher's needs and supported them in providing creative, interactive and relational learning even in time of distance learning.



DRAMA GAMES FOR DISTANCE LEARNING



1. DANCING PAPER

The aim of the activity is to follow the movements of a piece of paper.

Learning objectives:

- Developing body awareness
- Improving observation skills

Resources:

- Piece of paper

Number of players:

- Large group activity

Show the students a piece of paper. Make sure that everyone can see it clearly. Ask the students to stand up and imagine that they are this piece of paper. You will move the paper, and the students will move in the same way.

2. THREE COMMON THINGS

The aim of the activity is for groups to find three common things and present them in the most creative way.

Learning objectives:

- Getting to know each other
- Fostering creativity

Number of players:

- Small group activity



Divide students into groups of 4-5. Ask them to find the three most interesting things they have in common and to present them in the most creative way.

Task for the teacher: List three things that you have in common with your best friends.

3. WHAT IS IN THE BOX?

The aim of the activity is to guess if the person is telling the truth or not.

Learning objectives:

- Developing performing skills
- Improving oral language skills

Resources:

- Box
- Any object

Number of players:

- Large group activity



Before the start of the activity, tell the students to choose one object and put it in a box. Ask for a volunteer. The volunteer's task is to describe the object that is in the box or any other object. They have to give a detailed description and convince the others that they are describing the object in the box. The other students have to listen and observe carefully. After the presentation, they vote. They have to decide if the student was telling the truth or lying. After the vote, discuss their choices. What made them think that the described object was in the box? What made them think that there was something else in the box?

DRAMA LAB

The DramaLab includes seven tools (modules) which offer to teachers the digital use of the drama techniques. They are simple functionalities that can be used within the existing communication platforms e.g. zoom or MS Teams. In-situ (e.g. classroom or during a class trip) they can be used through students personal devices like laptops, smartphones, tablets, smartwatches, etc. They were also tested in hybrid settings, where some students worked together in one space but others could join them on-line. The modules work independently and there is no single correct sequence of using them one after another or combining their elements. Imagination of students and teachers/facilitators is the only limit! They may differ in the level of challenge and require different degree of trust or focus. What they have in common is the introduction of some volatility, uncertainty, complexity and ambiguity (VUCA environment). Their aim is not to help teachers transmit ready knowledge or even drill specific behavioral patterns but to the opposite, capitalize on diversity of learners, their different perceptions of the same objects or phenomena, switching of the perspectives, vested interests, opinions, beliefs etc. They trigger divergent thinking and invite unlimited number of responses, the more unusual – the better. The educational value of each module goes beyond specific learning outcomes, inviting those creative responses to unveiling challenges, both on individual, interpersonal or even networked level.

- 1. Role play cards** - use this for assigning roles in pairs or small groups, suggesting a space for interaction and side coaching to students during role play
- 2. Masks** - use this for creating and selecting masks to be used in improvisation
- 3. Compound stimulus** - use this for stimulating storytelling and character work
- 4. Tableaux** - use this to capture dramatic situations and isolating their elements for students' framing and reflection
- 5. Soundtrack** - use the inspirational sound effects to develop dramatic action
- 6. Eavesdropped conversations** - use the vague dialogues to give students experience of managing uncertainty wheel
- 7. Voice over improvisations** - use encounters of characters animated for divergent uses of dialogues improvised by students
- 8. Digital wheel** - use this for improving speaking skills

Step 7

RESEARCH

The qualitative part

According to all the external analyses the whole course went beyond expectations, given the conditions of the deepening pandemic situation. The whole project team has taken up its task with responsibility and enthusiasm and its members can be considered without doubt as professionals in the field. Neither the preparation nor the potential dangers of the chosen strategy were underestimated. Any problems that came the project team's way were handled with elegance so as to affect the course as little as possible.

The task of introducing techniques that support inclusive education to the course participants has also been successfully met. This is for the sole reason that the vast majority of the methods and techniques mentioned worked with the whole class of children. There is therefore no room for singling out. At the same time, dramatic elements are used extensively for this very purpose.



ARGYRO SKITSA,
director at Skedia stin poli

Drama could facilitate teachers to establish a safe emotional and learning environment in the classrooms. At the same time they feel more empowered and inspired in this process. Also, through creative approaches of drama and playing the students could express their thoughts, feel accepted and included, engage and enrich their social skills, deal with daily problems or conflicts, become stronger and more confident about their selves.

In majority the intensive course was conducted online only in Poland and Slovenia it could be done partly in-situ. So, the question is whether it would be interesting to focus in this direction. The fact that the course worked is just proof that it is an open topic. Perhaps it would help today's teachers if they had the competences to enhance their teaching through

online platforms. We firmly believe that the success of the project team only foreshadows further great discoveries in this field. From the perspective of the course, it was of course a fallback option. Everyone during the course proclaimed that they would have preferred a full-time option. However, we can boldly state that the course objectives were successfully achieved and so there is no need to argue about what could have been different.

The drama in the JIMAC partner education system has been strange so far. There are experts, professional publications, but what is still missing is the spread among ordinary teachers. The vast majority of experts who teach drama originally come from the same institutions. Thus, there is a need to develop a dialogue between drama experts and teachers. Only in this intersection can progress be made in the field of inclusive pedagogy. Evaluators believe that the project of the JOIN IN & Make a Change has brought just such an opportunity and has become another light that shines on the path of this progress.

The content of reflective practice in the form of critical incidents protocol (e-portfolios) was an opportunity to study the multiple conceptualizations of “no penalty zone” offered by teachers who either had a good experience of using drama or it was included in their teacher training. Most of teachers clearly subscribed to the Freirian ideals of creating relations amongst the community of learners that are equalized. They all find drama as a specific vehicle to empower students while they interact with the educational content related to lived-through experiences that lead to the deepening of perceived freedom, social justice and their potential to grow beyond any imposed limitations.

ADAM JAGIELLO RUSILOWSKI,
professor at University of Gdansk

Drama is an incredible tool that is underused because we do not have enough trust and we do not have enough expertise. The only way forward is to train the teachers in an experiential way so they could be part of the “no penalty zone” in which there is no need or competition to be perfect but what counts is an initiative and inquiry. The freedom in drama is not just about the permission to make mistakes but more importantly it is about sharing brave ideas, showing compassion in, or out of role, to offer creative solutions.



The concepts revealed in the research heavily focus on ways of realizing the pupils freedom to have their own voice, chose what and how they want to learn, take risks and learn by trial and error, experimenting, failing and exploring causes of both success and failure. The element of “challenge” in this work is inherent and invisible and therefore non-threatening to the participants. They see drama framing as a way of protection of children as enquirers, reducing their vulnerabilities while increasing their resilience and creativity. The teachers prove both their sensitivity and talent in re-imagining the learning environment. Some of the most personal insights come from some very specific cultural contexts where education is still part of oppression, transmission of behavioral standards or (religious/atheist) values and instilling the fear of authority and possibly the threat of punishment for disobedience or exclusion for just being different than the mainstream majority.

Except for a few, who connect the freedom with hard work for structuring the pupils’ lived-through experience, most teachers seem to slightly romanticize the notion of no penalty as “free falling” of early learners and unrestricted playful expression that some children forced to do pressurized, curriculum driven academic activities, need to make up for. The depth of reflection on how the zone operates and arguments for its application in school setting is impressive. It is supported by extensive reading from diverse sources, theoretical perspectives (Maslow, Roger’s, Vygotsky, Freire etc.) which allows the teachers to use it for in-depth analyses of critical incidents. However, the overgeneralized and rather abstract level of possible strategies for preventing some of the negative incidents and stronger support of inclusion and resilience may suggest the need for more tools-oriented practice. Teachers in countries from 4 continents have good access to texts on Heathcote’s theory and practice, some of them could also watch few video recordings of her lectures and actual work but they complained that the opportunities of some lived-through, vicarious training experiences are scarce. They know intuitively that facilitating a “no penalty zone” requires an understanding of dramatic framing, selecting inspirational content and structuring of learning experiences that become meaningful to children after deep reflection. Reading and discussing it may be not enough if the actual educational system is in fact exactly in opposition to these ideals... This imbalance is evident in cases of teachers referring to the technique called Mantle of the Expert . This is a highly inclusive method but it requires a careful structure and skillful, creative intervention from the facilitator. The only way to master it by the educator is to actually do it many times in class, preferably with a more experienced supervisor.

Education, as the facilitation of learning and the conduct of empowering teaching, can be perceived as a site of cultural struggle that challenges educators to identify and articulate the values that guide their teaching praxis. Once identified, teachers need more support

from stakeholders and drama specialists to apply those principles in action on a day-to-day basis – with students. This terrain of cultural struggle presents teacher trainer’s initiatives a special challenge. Teachers seem to need vicarious experiences themselves, direct exposure to safe uncertainty and observation of power dynamics.

JIMAC project seems to address the needs of all stakeholders to include drama as a powerful tool for inclusiveness. The methodological problems that this study faced were about inability to assess the early educators’ actual competence in using drama for inclusion and power-sharing as they were the beneficiaries of diverse educational systems from all over the world. The JIMAC project have addressed this challenge and test training based on in-situ support for practical application of “no penalty” zone and measure the impact of drama facilitation on inclusive classrooms.



ZVONIMIR PERANIĆ, researcher
and professor at University of Rijeka

Mistakes are generally seen as something unacceptable. Society sometimes shapes a world without errors. Such situations are possible in learning and teaching. Students often think that they must always answer correctly when the teacher ask them something. Drama enables the acceptance of mistakes in the teaching process.

The new understandings about the “no penalty zone” produce sensitized teachers to the ways in which “in-role discourse” can be used to communicate meaning and arouse a quality of “critical epistemological curiosity”. This curiosity is likely to affect a transformative impact upon “social occasions” between teachers and learners. “No penalty zone” seems to enable the community of learners to create new “pedagogical space[s]” in which both cooperate to actively enlarge their “capacity for learning not only in order to adapt to the world but especially to intervene, to re-create, and to transform it”. As a result of this co-operation they “become actors in their own learning”, included into the community regardless of any non-standard point of entry, special need, encouraged to be self-directed. This orientation to learning and teaching is an important outcome of using “no penalty zone” in JIMAC training

The report on quantitative evaluation of teachers' training

The questionnaires were designed by experts from the entire consortium based on the needs of both students and teachers. The questions were related to the learning outcomes planned for the course and concerned the main concepts of inclusive drama like “no penalty zone”, framing or mantle of the expert. Students were asked about the quality of the classroom climate for inclusivity and engagement while teachers assessed their own competencies for inclusion in reference to what drama offers in terms of relational, self-regulated and co-designed by students learning. The questionnaires were first piloted, refined for impact and administered before and after the completion of the teachers' course and mentoring programs. The teachers and their respectful groups of students filled it in anonymously.

The results in students' evaluations show that the JIMAC intervention with teachers had positive impact on every aspect recognized in the learning outcomes of the course. Students notice the teachers efforts to use drama for their engagement, motivation and feeling of agency in the atmosphere of trust, mutual respect, initiative, free flow of ideas and perspectives when mistakes and misconceptions are used for further learning rather than punished or ridiculed.

	Pretest	Post test
I trust the teacher.	4,39	4,68
I feel good among my classmates.	4,29	4,57
The teacher is helping me.	4,26	4,65
My teacher prizes me for the success.	4,20	4,51
The teacher understands me.	4,02	4,51

Table 1.1. - Mean Response Value, Students, Overall

Trusting the teacher, appreciating their support, feedback and praises are top ranking by students both before and after the intervention. Capitalizing on students' ideas and mistakes in learning process are the lowest ranking but means increase values for students clearly show that the course was most effective in the field of engaging students' diversity, their initiative resulting from freedom to explore ideas and solve problems creatively.

	Pretest	Post test
I am successful in school.	3,97	4,30
I easily follow the sessions.	3,89	4,33
I can easily say what I think.	3,89	4,33
I help my classmates.	4,71	4,34
The teacher inspires me to learn.	3,67	4,26
Lessons are interesting.	3,65	4,17
My classmates are helping me.	3,64	4,32
The teacher takes my ideas.	3,55	4,10
The teacher lets me make mistakes.	3,36	3,78

Table 1.2. - Mean Response Value, Students, Overall

This is evident when normalized gain as a measure of change for the same concept test is used to gauge student evaluations at the beginning and again at the end of course. Later, the normalized gain was applied to individual student scores. According to this, we can define gain for every asking question:

$$g = \frac{\text{post test mean} - \text{pre test mean}}{5 - \text{pre test mean}}$$

Value of g can range from - 399 till + 1. Negative values mean recession of results, while positive ones mean progress. + 1 means maximum possible advancement. Calculation of gain give us different ranking of post test values (Table 2).

	Gain
I trust the teacher.	0,48
I feel good among my classmates.	0,39
The teacher is helping me.	0,53
My teacher prices me for the success.	0,39
The teacher understands me.	0,50
I am successful in school.	0,32
I easily follow the sessions.	0,40

	Gain
I can easily say what I think.	0,40
I help my classmates.	0,49
The teacher inspires me to learn.	0,44
Lessons are interesting.	0,40
My classmates are helping me.	0,40
The teacher takes my ideas.	0,39
The teacher lets me make mistakes.	0,39

Table 2. - Gain Value, Students, Overall

The results from the teacher perspective confirm that drama training helped significantly to create a better inclusivity and relational learning. They improved in being able to appreciate students' success and compliment them in more meaningful way (4,77 – 4,89) encourage the students to take more initiative and be more resilient (4,75 – 4,87), and take better care of including each student in the learning process (4,65 – 4,75).

We see the biggest positive shift in ranking for teacher to use students' mistakes as learning opportunities. It is also evident that teachers have more positive attitude towards the use of feedback after the intervention. Much higher rank has both, teachers use students' feedback to improve their teaching methods (4,18 – 4,62) and they give feedback to help students to acquire desired goals (4,37 – 4,65). It also proves that using drama to motivate students for learning became more important (4,38 – 4,68). After using drama teacher became more critical and more aware of teaching processes. Checking students' understanding, adaptation of the teaching plan and attitude toward inspiration of students for learning dropped in ranking list after the intervention. The differences in means values for teachers between pretest and post test are shown in Table 3.

	Pretest	Post test
I compliment students on their success.	4,77	4,89
I encourage students to help each other.	4,75	4,87
I take care of including each student in the learning process.	4,65	4,75
I think learning can be entertaining.	4,63	4,73
I hear students' voices.	4,53	4,75
I make sure that each student belongs to the class.	4,49	4,68
I check understanding.	4,47	4,60
When students are not able to follow my teaching plan, i adapt it.	4,47	4,56
I create learning environment in which students are willing to express themselves.	4,47	4,68
I inspire students for learning.	4,47	4,51
I use students' mistakes as learning opportunities.	4,39	4,75
I use drama to motivate students for learning.	4,38	4,68
I give feedback to help students to acquire desired goals.	4,37	4,65

	Pretest	Post test
I consider students' ideas.	4,33	4,57
I use different educational approaches to engage all students.	4,32	4,54
I understand students' needs.	4,23	4,54
I use students' feedback to improve my teaching methods.	4,18	4,62
I am responsible for students' success.	4,12	4,33
I use drama to minimize exclusion in my classroom.	4,06	4,38
My lessons are interesting.	4,044	,21
I use drama to improve students' success.	4,03	4,38

Table 3. - Mean Response Value, Teachers, Overall

When we looked how individual means progress for itself than we find the biggest progress is in the competence to use students' mistakes as learning opportunities (gain = 0,59) that support ranking as well. Also, the teachers' skills for using feedback significantly progressed. The use of drama to motivate students for learning has almost 0,50 gain. Teachers also reported their better ability to compliment (0,52) and encourage (0,48) students. The lowest (minimal) progress is in teachers' thinking about their inspiration of students (0,08), adaptation their teaching plan in a process of learning (0,17) and their evaluation of the classes as attractive (0,18). This bridges the previous gap between the students' and teachers' evaluations as in the pre-test it was striking that teachers overestimated their role in contributing to the students' success and satisfaction by traditional classes.

JIMAC FINDINGS AND RECOMMENDATIONS

The main line of recommendations from JIMAC is about the further support the teachers aspiring to the inclusive profile should get at the stage of initial or in-service training and then systemic support including the change of educational policy and diversity and inclusion. From the perspective of external evaluators the educators could benefit from the distancing tools of drama in the area of their own awareness of any hidden bias and assumptions about diversity in their classrooms. In most cases they lacked direct experience of working with special needs students and their concepts of “special” were limited. Also they expressed the need to work more closely on empathy and compassion not just to be able to use it to build proper relationship and atmosphere among the students but also to protect themselves against their professional burn-out. While role-play and other drama-based techniques are widely used in training of medical students it is uncommon in the teacher preparation and development programs. JIMAC collection of good practices and innovative tools could be of great help in ensuring high quality inclusion teachers.

KATARINA PICELJ,
teacher trainer at Taka Tuka

Drama offers educators a wide array of techniques they can use to take children into the world of knowledge and understanding, and at the same time develop competences that will be important in their future life.”



Preparing teachers to be 'inclusive' requires much more than the addition of a special education course or special methods module as the educators must develop expertise to deal with contentious issues and address their own personal deeper values and attitudes. Their practice must also 'model' the ideas they present, for example by ensuring some personalization and differentiation of activities for learners of contrasting experiences, social, cultural or linguistic backgrounds as well as those with disabilities. Student teachers also bring with them different attitudes and values as well as varying views about and experiences of 'effective' teaching and these must be taken into account and used as a resource for further development. JIMAC course offered many opportunities for such growth but the participants struggled to achieve the long-term goals and reported low level of support from the own schools to make the inclusion more systemic. They simply lacked time to focus enough on their own reflection and sharing it e.g. through their critical incidents protocols (e-portfolio). They also felt that their schools did not fully understand and appreciate their success in completing the course and bringing new competencies to the local community.

Necessary changes to assessment methods in both new teacher education and in-service ones will also have implications for future projects like JIMAC, requiring judgements about the level of competence of pre-service teachers and most importantly what is needed for them to move on in their practice. The crucial skills and abilities to be developed and validated within this area of competence should include:

- systematically evaluating one's own performance;
- effectively involving others in reflecting upon teaching and learning;
- contributing to the development of the school as a learning community.

JIMAC course have revealed some conflicts of interest between the main teacher and special education one in an integrated classroom with the latter stressing her obligation to help the special need student to "catch up" with the mainstream program content and related competencies. As drama focuses on assessing and then developing 'learning to learn skills' in learners the whole area of "learning a child" and then teamworking for his/her more generative competencies must be supported by schools on the level of teachers collaboration within a specific class and cross-disciplinary integrating drama into projects, school community events and so on.

The JIMAC course participants' concepts of drama for inclusion revealed in the external evaluation stress divergent ways of realizing the pupils freedom to have their own voice, co-designing their learning environment: chose what and how they want to learn, take risks

and learn by trial and error, experimenting, failing and exploring causes of both success and failure. The element of “challenge” in the teachers’ work is inherent and invisible and therefore non-threatening to the participants. They see drama framing as a way of protection of children as enquirers, reducing their vulnerabilities while increasing their resilience and creativity. The teachers prove both their sensitivity and talent in re-imagining the learning environment. Some of the most personal insights come from some very specific cultural contexts where education is still part of oppression, transmission of behavioral standards or (religious/atheist) values and instilling the fear of authority and possibly the threat of punishment for disobedience or exclusion for just being different than the mainstream majority. The recommendations therefore go again to the educational policy level.

Except for a few, who connect the freedom with hard work for structuring the pupils’ lived-through experience, most teachers seem to slightly romanticize the notion of no penalty as “free falling” of early learners and unrestricted playful expression that some children forced to do pressurized, curriculum driven academic activities, need to make up for. The depth of reflection on how the zone operates and arguments for its application in school setting is impressive. However, the overgeneralized and rather abstract level of possible strategies for preventing some of the negative incidents and stronger support of inclusion and resilience may suggest the need for more tools-oriented practice. They know intuitively that facilitating a “no penalty zone” requires an understanding of dramatic framing, selecting inspirational content and structuring of learning experiences that become meaningful to children after deep reflection. Reading and discussing it may be not enough if the actual educational system is in fact exactly in opposition to these ideals... This imbalance is evident in cases of teachers referring to the technique called Mantle of the Expert. This is a highly inclusive method but it requires a careful structure and skillful, creative intervention from the facilitator. The only way to master it by the educator is to actually do it many times in class, preferably with a more experienced supervisor.

Education, as the facilitation of learning and the conduct of empowering teaching, can be perceived as a site of cultural struggle that challenges educators to identify and articulate the values that guide their teaching praxis. Once identified, teachers need more support from stakeholders and drama specialists to apply those principles in action on a day-to-day basis – with students. This terrain of cultural struggle presents teacher trainer’s initiatives a special challenge. Teachers seem to need vicarious experiences themselves, direct exposure to safe uncertainty and observation of power dynamics.

JIMAC project seems to address the needs of all stakeholders to include drama as a powerful tool for inclusiveness. The assessment and evaluation problems that JIMAC experts faced were about inability to assess the early educators’ actual competence in using drama for

inclusion and power-sharing as they were the beneficiaries of diverse educational systems from 4 different countries. It is vital to address this challenge further and test training based on in-situ support for practical application of “no penalty” zone and measure the impact of drama facilitation on inclusive classrooms.