



International  
Symposium

# **IS INCLUSION AN ILLUSION?**

Lectures & Workshops



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# ARTICLES

# JOIN IN AND MAKE A CHANGE



Adam Jagiello-Rusilowski

Project Join In & Make A Change (JIMAC) has the aim of supporting diverse stakeholders of inclusive education with expertise on how to truly engage learners at risk and sharing of best teaching practice. The activities of the project start with the thorough analyses of the state of arts in the participating countries (Slovenia, Poland, Czech Republic and Greece) as to how the students and teachers perceive how well the educational system in each country protect all learners from being excluded from the educational opportunities but also, later on, from successful and fulfilling career. JIMAC projects addresses the problem of learning crises stemming from the assumption that schooling ensures the development of competences as combination of meaningful knowledge, skills and attitudes.

According to the 2018 World Bank Report on Education being at school, as opposed to active learning, from the global perspective contributes to the social exclusion and becomes a trap for many young people. Recent learning assessments show that many students around the world, including EU, especially from poor families, are leaving school unequipped with even the most rudimental skills they need for life. At the same time, internationally comparable learning assessments show that skills in many middle-income countries lag far behind what those countries aspire to. Increased access to educational institutions or even reducing the drop out level is not enough for any vulnerable groups to raise their self-esteem, further their opportunities for earning proper living. The learning crisis persists because many stakeholders of education have little understanding and not enough information on who is learning and who is not. As a result, it is hard for them to even suggest how education should be changed. With uncertainty about the kinds of skills the jobs of the future will require, schools and teachers must prepare students with more than basic alphabetization skills. Students need to be able to interpret information, form opinions, be creative, communicate empathically, collaborate, and be resilient.

The JIMAC project's aims are aligned with the World Bank's vision for inclusive learning and acquiring the skills students need to be productive, fulfilled, and involved citizens and workers. Its focus is on contributing to the awareness and resources of teachers, in particular at the early levels, to help them become more effective in facilitating learning, strengthening management of schools and educational settings, while ensuring learners are equipped for success. The core rationale of the project is that inclusive education starts with an inclusive, empathetic and knowledgeable teacher. Based on the research from previous projects that JIMAC designed its activities as follow-up and further innovating, we know that there are dedicated and enthusiastic teachers who, despite all challenges, enrich and transform their lives. They are heroes who defy the odds and make learning happen with passion, creativity and determination.

Project DICE proved that teachers who are open to include drama in their interventions are also more knowledgeable on how to make learning happen best. Their instruction regardless of the group size and diversity is more likely to be personalized to meet the needs and strengths of each child. Drama teachers researched in DICE project proved also far more capable of tracking individual progress of their students as well as of providing some instant constructive feedback. By respecting and using drama to engage diversity teachers become very important role models for children as well as providing friendly environment in which to explore different cultural perspectives. Drama teachers know how to make the students feel safe in taking risks and experiencing failures. The research in DICE project concluded that teachers who used elements of drama were able to maximize learning by making it relational and inquisitive. They use drama because they are convinced that it empowers the students to creatively explore life beyond imposed curricula and liberates the entire community

of learners from the fear of educational failure installed by oppressive social structures (Heathcote, 1990). Even short-term drama sessions impacted students' level of competences, most effectively the social ones including ability to build and sustain trust, initiate inquiry to find out truth, critically choose and translate values into actions, respect diversity, take responsibility and learn from failures, engage in civic activities and mobilize peers to take risks to defend transparency, fairness and dignity.

The ARTPAD project explored how drama and play help teachers develop children's resilience. Educators using drama techniques researched in the project showed a great deal of empathy when "learning a child", not so much from official documents but from her or his level of initiative, showing the degree of comfort and readiness to engage in collaborative activities. Drama teachers, researched as part of ARTPAD in 5 EU countries, know the value of partnership and democratic relations in learning situations. They both model and ensure flexibility and a wide range of roles and perspectives to be explored by the children. In this way they enhance the chances, especially for those underprivileged ones who do not find it at home, to experience connectedness, make up for the lack of early attachment and seek mentoring help from peers and other adults. Fiction and improvised relationships in drama become valuable inspirations and vicarious experiences changing children's self-efficacy beliefs. Teachers equipped with drama tools and awareness of its processes are also very good at interpersonal communication since they focus on the person and use the whole spectrum of human expressions of facts, states, needs, emotions, beliefs, dreams, hopes etc. Drama is based on empathic understanding and shows how to reduce fears through dialogue and safe experimentation. Drama based experiences promote tolerance of diversity and alternative patterns of behavior resulting from specific cultural sources. Finally, drama-based activities encourage learners to analyze and share emotions, especially when they are intense. Reflection sessions during and after drama sessions focus on causal relationships rather than blaming anybody for who they are. Narratives used in drama usually promote cooperation in decision-making processes with the focus on mutual goals.

Both projects also showed that the teachers using drama ( and playwork) tend to subscribe to progressive teaching philosophies and are capable of constructing more inclusive environments. Their way of organizing learning is more effective because they are able to align the needs of their students, the aims of educational interventions, specific tools, supportive feedback and motivating assessment of the learning outcomes. Their lessons or rather creativity sessions are usually co-designed and co-managed by the students themselves who are ready to take more responsibility for their own learning, also in terms of evaluation. The students are best qualified to capture the moment of true learning and drama teachers tend to appreciate their voice, making sure that those students at risk of failing are particularly attentively listened to.

In JIMAC project inclusion is understood broadly as addressing the needs of any disadvantaged students so that they have equal learning opportunities and providing meaningful challenges and feedback that build real competencies for the future rather than just fulfill the minimum requirements of local standards to produce potentially unemployed citizens. Our international project consortium believe that successful inclusive education happens primarily through accepting, understanding, and attending to student differences and diversity, which can include the physical, cognitive, academic, social, intercultural and the emotional. The inclusion of disadvantaged students in regular education classrooms requires mainstream school teachers to upgrade their skills in-order to respond to the new challenges provided by their changing roles and responsibilities. The project will follow The European Agency for Special Needs and Inclusive Education policy and practices from 25 Agency member countries in the project TE4I (The Teacher Education for Inclusion). It stresses the need to improve teacher competences and promote professional values and attitudes. Furthermore, the Agency set out the four core values that form the basis for the work of all teachers in inclusive education. These values are appreciation of learners' diversity, unconditional support for their growth, collaboration and own professional development. The added value of JIMAC project is that the international consortium makes sure that inclusion concerns the development of resilience necessary for children to deal with learning barriers and unfavorable assessment.

Research based evidence promotes drama as an educational intervention which prevents exclusion of vulnerable learners and helps build resilience, uncertainty management and creativity. Drama defined as "no penalty zone" (Heathcote) offers the process of engaging in trustful community of learners, take risk of individual and collective initiative as well as distance the learners to the "suspended-disbelief" experiences to avoid any negative consequences of failure. Drama is any meaningful human interaction which can be explored in time and space in a fictional context so the participants can distance themselves and feel safe about their choices as they do not cause any negative consequences. Drama offers shared experience among those involved where they suspend disbelief and imagine and behave as if they were other than themselves in some other place at

another time. Activities are sequenced in drama sessions so that they build trust, concentration, collaboration and free flow of unrestricted creative ideas and initiatives. Role-taking allows the participants to respond as if they were involved in an alternative set of historical, social and interpersonal relationships so that no response can be judged in terms of being the only right, correct, appropriate, polite etc. one. Any ambiguity, provocative actions, diversity of behaviors and attitudes explored in imagined action can be the source of dramatic tension but also humor, which both lead to discovery, new insights and increased sense of efficacy and resilience. The most widely used DIE techniques include trust games, freeze-frame, Mantle of the Expert, role cards, compound stimulus, inner-critic, reflective tunnel, improvisation, Forum Theatre, mini-performance, educational show. JIMAC project will further explore those techniques and more to offer more precise advice to inclusive teachers and recommendations for educational policy makers.

#### Resources:

"World Bank. 2018. World Development Report 2018 : Learning to Realize Education's Promise. Washington, DC: World Bank. © World Bank. <https://openknowledge.worldbank.org/handle/10986/28340> License: CC BY 3.0 IGO."

Drama Improves Competences in Education: [www.dramanetwork.eu](http://www.dramanetwork.eu)

Achieving Resilience Through Play and Drama: [www.artpadproject.eu](http://www.artpadproject.eu)

Heathcote, D. (1990) Collected writings on education and drama (ed. Johnson, L. & O'Neil, C.), Cheltenham, UK: Stanley Thornes Publishers.

Jagiello-Rusilowski, A. (2016) Improvisation in revealing and developing hidden competences, INTED 2016 Proceedings, IATED Digital Library.





# FEELING-THINKINGLY, THINKING-FEELINGLY

Chris Cooper

I would like to begin by stating that theatre and drama is not only a powerful tool for the young. It is a necessity for every human being. Drama is the interface between self and society and it is through this that we begin to decide who we are and how we want to live. In short, as Edward Bond the great British playwright has put it, we are the dramatic species.

I will try to concretise this process. Earlier this year I was teaching in Athens at the Porta Studios. In one group I was working on Cinderella with children aged 10 using the original Grimm's Brothers story, which of course is very different from Disney's bastardised corruption of it. The centre of our drama was exploring isolation and separation – separation in this case from the Mother and the separation from the self. We began by creating a huge fireplace with a blackened mouth and a smooth stone hearth where a young girl both worked and slept. I stepped into role as the little girl. The children watched as the girl, staring into a broken mirror, slowly smeared her face with ashes from the fireplace grate. Before going into role I asked the children to watch and tell me what the girl could see when she looked in the mirror. One child immediately said "Someone who doesn't think she deserves to be clean." Another said "She's looking for someone." A boy added "She is looking for her Mother." It's worth noting that at this stage of their extraordinary insight I had given no indication that this was the story of Cinderella or what the centre of our exploration of the story was structured around. They were able to sense it, knew it immediately because what was being dramatized was instantly recognisable to them, they had an emotional connection to it and could see the girl both in her social situation and in themselves; they were really talking about themselves and the world they experience.

The children I describe were articulating a felt understanding, or put another way 'feeling thinkingly and thinking feelingly'. This is the job, the purpose, of drama in education. And, because such things concern the processes of social and human interaction, real understanding is itself a process: We cannot 'give' someone our understanding. Real understanding is felt. Only if the understanding is felt can it be integrated into the mind. Resonance is the starting point of the process of integration. The resonance of something engages us powerfully; that is, affectively, emotionally. But, significantly, it also engages us indirectly with that which it resonates. As one of my former colleagues Geoff Gillham once put it, "*Resonance is not authoritarian; yet it's an offer you cannot refuse!*" The children watching Cinderella could not refuse what was on offer because they were moved. She (her situation) resonated with their lived experience, the action also resonated the wider world, in this case the crisis Greece is living through. The children could empathise with a girl who has to sleep amongst the ashes from a fire.

I believe that this is the function of drama and theatre; human experience dramatized in order to create the self, as a social, historical, intellectual and emotional human being. The most powerful drama doesn't deal with the issues of drugs, smoking, bullying, self-harming, carrying knives etc in isolation. These problems may



be involved (you can't deal with contemporary society without encountering them) but they are incidental to its main purpose: how to be a human being. This is not a problem that can be 'solved'. To deal with "issues" without also asking what it is to be human is a distortion: Values or morality, for want of a better word, is acquired only through the imagination. The imagination should not be viewed as reverie or fantasy. It is a specific form of human consciousness and therefore a form of reality. Drama is the imagination in action. When we reason imaginatively we have an emotional connection and we cannot be cold and detached because the self is engaged or dramatized. This is what the children in the Cinderella were doing in the drama I have just described. Because imagination animates the 'other' it makes us socially engaged too. In this way we take personal responsibility because we feel it, the idea has a concrete felt connection to our own person and the decisions we make as a result are political. For those children there was no message, no right or wrong answer, they were using another's situation in order to learn how to be themselves.

And that is what drama does. It depends on our being able to enter other people's subjective selves. You have to put yourself (subjectively) not just in the other person's situation. It is a combination of feeling and thought. You put yourself in their mind to know how they live in their situation. You have to enter their reality. Only our species can do that fully. Being human is always a cultural, shared, creation but while you can be well schooled, no one can teach you who you are, only you can do that. When we enter the situations and minds of others in a drama that engages us with the objective world, its joys and wonders and its crises and confusions, it brings that world "home" to the self and in turn we can feel at "home" in it. And everybody, whoever they are and whatever their situation needs to be at home in the world. It is the human imperative, it creates the need for justice. To quote Edward Bond once more:

*Drama relates necessity, morality, self and society so that we may share in one humanity. Drama is the absolute confrontation between innocence and nihilism and out of this comes the logic of humanness. Civilization begins in drama because we are the dramatic species.*

*Edward Bond*

I have written and spoken about the origins of drama in Ljubljana before and I beg your indulgence because I need to do so again.

The kind of drama I have just described emerged in ancient Greece from a political struggle which saw the citizens suddenly topple the Athenian aristocracy and assume control over the governance of the polis. With no pre-existing administrative structures democracy had to be created, enacted. Everywhere responsibility lay in the hands of the citizens. How to deal with this responsibility, this extreme situation? Greek civic society was built around its great institutions; the temple, the Pnyx (or assembly), the agora, the Areopagus (appeal courts), and the theatre. Interestingly when people wanted justice they went not to the courts but to the theatre to see human experience being dramatized, they needed to be engaged emotionally in society's problems. This was how the citizens learned to deal with the responsibility of what it is to be human. A significant part of the answer of how to do this lay in tragic drama. Tragedy was part of the tradition of political thought that emerged in this fledgling democracy. That did not mean that tragedies were politically topical; that role was reserved for Comedy. The tragedians used story, the ancient myths, to address themselves to all the conscious and unconscious demands taking responsibility for Athenian society required – *Antigone*, *Oedipus*, *Medea* were put on stage in order that Greek citizens could face different aspects of reality, to make meaning and engage the human imperative for justice. Ultimately the polis became corrupted by the limitations of its own democracy which was built on slavery, but for one hundred years drama flourished as the citizens enacted their humanness on the stage in response to their experience on the streets in order to know themselves as individuals and as citizens.

Our world is more complex today than the world of that ancient city state, our experience more fractured. But the uncertainty and instability of democracy remains. As I write we are engulfed in a refugee crisis that is greater than at any time since the end of the Second World War, the images in the media are heartrending and the crisis transcends borders. It has never been more important for us to know ourselves individually and socially, to be able to animate, recognise and empathise with the 'other'. Knowing who we are, however, is more complicated because we are so integrated into the logic of the market place. In our culture everything, including people, has become a commodity. Our society knows the price of everything but understands the value of little else. To relate this for a moment to our current situation, the people fleeing the wars in Syria and Africa are embroiled in a life and death struggle which engenders so much suffering and cruelty. These wars are the logical result of so much inequality, corruption and the growing gulf between rich and poor that the all-powerful market creates. But the inequalities that gulf between rich and poor is destroying lives at home too. In the UK, the ideology of the political elites has perpetrated a great deception. This is what magicians call misdirection, directing the attention of a crowd elsewhere so as to distract from the trick happening right before our very eyes. Blame for the economic and social crisis is shifted from the bankers and politicians that created it onto its victims; the poor, young, old and vulnerable, the workless, homeless and those 'others' the foreigners that take 'our' jobs, the refugees and asylum seekers.

To address the crisis that confronts our humanness we need to create the self. Making drama addressing the conscious and unconscious demands of taking responsibility for ourselves and each other, remains as necessary as ever. It means putting the core problems of Antigone, Oedipus and Medea on stage at the same time; getting behind the lens of ideology so that the confrontation can occur in the extreme situations that drama creates; in the extreme situations such as the one Cinderella found herself in – a slave in her own home. In Cinderella's situation the children in the drama recognised part of themselves. The mind seeks self-knowledge through the imagination which is the source of the human in us, only through self-knowledge and taking responsibility for ourselves can we become more social and take responsibility for others. Drama engages the human imperative for justice, which is as I have already noted is different from the law. For children and young people this engagement is crucially important if they are to become agents of change in their own lives and the lives of others. They need the space to see themselves and their situation on the stage – and by stage I use the broadest definition of the word. This is because the human imperative will become distorted and destructive or creative and more human. For the imagination, as Shakespeare wrote about the truth, 'will out'. And in the process the human imperative will either become corrupted and destructive or become creative and more human. Drama is the creative use of the imagination to become more human.

To do this we need to see ourselves in every situation, and in doing so recognise the potential for creativity and destruction that is in all of us. To return to Greek Drama once more, I think that Euripides is the greatest Greek dramatist and Medea is his greatest play, not least because it is the play for our times. Medea as I'm sure many of you will know is not a Greek. She is a Barbarian, a foreign 'other'; she sacrifices everything for her great Greek hero lover Jason only to be betrayed by him. Her desire for justice is corrupted into revenge. The heroes in most myths are defenders of civilisation set against a monster from 'outside' who threatens to destroy it, there is a dichotomy between self and other. So goes the traditional Medea myth, but Euripides does something extraordinary in his drama. Euripides' Medea is the embodiment the dichotomy between self and other. In Euripides' dramatization not only can we see the conflict between self and other, we see the disturbing possibility of 'otherness' lurking within self – the possibility that the 'normal' carry within them the potential for abnormal behaviour, that boundaries we define the self by can be broken. She commits a terrible crime, kills her children, not because she is a barbarian 'other' but because she is a human self that seeks justice. But she is both victim and perpetrator. To repeat, the imagination will out.....

When we create drama we harness the creativity of the imagination, we create an intellectual and emotional event in us. This in turn brings about felt understanding. This does not allow us to sit idly in judgement on the

'other' or the foreign, or casually reassure ourselves that we would never do as Medea did. No, we are confronted by the potential to be destructive that is in us all and our choice is whether to embrace that reality or deny it, to be more or less human in ourselves. When Athenian democracy died so did its drama. Dramatists after Euripides in late 5th Century BC productions began to emphasise the 'other' over the self in Medea, to simplify (dramatized) the meaning of the story she was dressed in oriental clothes rather than the dress of a Greek woman, an early case of propagandising a complex problem by great deception – pointing the finger and shouting outloud "She's a foreigner, and foreigners can't be trusted". Our task is to resist attempts to strip away the dichotomy between self and 'other' that lies within us and do all we can to sustain drama as an act of self-creation, above all for our children and young people who are in the process of creating who they are; a preventative measure, an expression of the human in the context of neo-liberal economics and its victim blame culture.

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That is what drama can bring to the lives of the most children and young people. What is learned through art can be applied in life. It works two ways. By engaging those who do not normally have a voice in society, like children and those excluded from social discourse, we are giving them a public space in which to know and create the self, gain confidence in who they are and to empathise with the needs of others, in short to use the imagination to be more human. And for those of us who are more fortunate we need – and I mean need – to be able to put ourselves into the shoes of others. Drama doesn't make judgement for us, this is our responsibility – that is choosing how we shall live.

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That comes about through felt understanding, that vital affective, emotional connection. This connection is the foundation for empathy; our ability to step into the shoes of other. Not just figuratively but in the case of drama physically, enactively, where we can feel the passions and joys and pain of others. In the Cinderella drama the group were able to do this because their felt understanding enabled them to suspend disbelief. When this balding, grey, middle aged man went into the role as a young girl no one pointed in disbelief or laughed. All the boys wanted to be in role as Cinderella because they were touched and wanted to explore her situation and by doing so their own. For those of us who don't know the Grimm's version of the story the Mother tells her daughter (she doesn't have a name in the story until Cinderella is given to her by her step sisters) to plant a tree on her grave and to shake the branches of it when she needs her spiritual guidance. In our drama I went into role as the Stepmother who had cut a branch from the tree (Mother) and handed it to Cinderella saying "burn it". One of the boys was in role as Cinderella. We enacted the moment without any discussion for the whole group. At first Cinderella said "no". The Stepmother continued to hold out the branch towards her (like a severed limb) with silent insistence. The tension was almost unbearable and after what seemed like hours the boy/Cinderella took the branch in silence and burned it in the fire. We reflected on what had happened and I asked the group why Cinderella had burned the branch. The children recognised that given the relationship between Cinderella and the Stepmother, the child had no choice. Both the boy in role and the rest of the group were able to de-centre from themselves and recognise the truth of Cinderella's relationship with both her dead Mother and the Stepmother and the tragedy of her situation.

When we explore what it is to be human in drama we have to consider all human relationships in context. Without empathy our understanding will be shallow, even meaningless and superficial. The work demands that children step into the shoes of others to engage with real human dilemmas – without empathy it isn't possible to imagine the real. Profound empathy is central to the development of personal and social values. Or as Bridget Cooper puts it: *"The sense of self and worth created by empathy allows a person to develop and grow and, in so doing, they develop their unique personhood, and alongside that her particular values, through social interaction with significant others."* (Empathy in Education, 2011) Engaging emotions focuses attention, which according to Neuro-scientist Antonio Damasio supports information processing in the brain. Drama is full of significant others.

Fostering empathy in the children of course requires that as facilitators or teachers we develop greater empathy too. Our ability to protect the children into drama, requires that we tune our ear to what they are actually saying, meet the children where they are, and facilitate them rather than the structure we have so painstakingly created. We need to develop our ability to sense the inner feelings of others on our part. Unless we are able to act empathically, how can we expect young children to do the same?

To conclude, I would like to refer to another piece of work I was recently involved in. Big Brum, a company I have worked with for over 18 years, works with and for children and young people, many of them from some of the most deprived communities in the UK, including those with special educational needs or those excluded from mainstream school altogether. One of the last projects I directed was a site specific interactive Theatre-in-Education programme at Highbury Hall, a beautiful Victorian mansion. The programme was called The Lie of the Land. It is part of 5 year programme of work based around the First World War entitled The End of Reason 1914-18. In it a maid, named Molly, employed at the Hall is dismissed for assisting a young soldier who is on the run for deserting from the army. Yet she was acting on orders, given by someone else in the household – her social superiors. But no one comes forward to take responsibility and defend her, and Molly loses her livelihood. It is a conspiracy of silence, and like most of us, Molly colludes in her own oppression. In the programme it was the children's task to understand where that corrupting silence came from, and learn from it. The complexities of the situation and roles in the drama required an emotional connection to the story. It produced great empathy and out of this real felt understanding. The power of drama to unlock the silence in us all was palpable to everyone involved. After their participation on the programme two Year 6 pupils (aged 10) from Fairway Primary School, who sometimes need classroom support, wrote a poem about their experience of learning to be themselves through dramatized human experience in The Lie of the Land. I think it would be appropriate to finish by giving a voice to them thinking-feelingly and feeling-thinkingly through their own words:

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'Humanity was at the heart of the play  
I watched the drama unfold right in front of my eyes  
Cut wrenching cries from behind the closed doors  
Hearing savage commands, Molly the maid flinched  
Brutal silence coated every corner, every bush  
Uniforms concealed the person beneath  
Ruined memories of laughter and joy – now torn to shreds  
Yesterday, today, tomorrow; the house bears witness.

Haunted by sorrow, Highbury became a shell of grief  
All who enter should take their stories away  
Listen to what has not been understood  
Listen and understand.....

Reece and Mya – Class 6 Fairway Primary

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17 September 2015



# WORKSHOPS

# The melting pot – children as designers of communities



A drama workshop scenario based on Mantle of the Expert technique by Dorothy Heathcote and rituals in theatre based on Jerzy Grotowski practice.

## INSTRUMENTAL OBJECTIVE:



to learn about pros and cons of travelling, to increase empathy towards members of any minorities, especially migrants, develop critical thinking skills, to be able to select rituals and narratives which have value for social inclusion and serve the well-being of the larger community

## SOCIAL/PERSONAL OBJECTIVE:



to explore the dynamics of building a sense of belonging, losing it, being bored with meaningless repeated tasks, becoming “invisible” to mainstream majority as non-conformist, feeling lost or excluded. To help with insights on the value of tolerance, social cohesion and engaging diversity. To experience initiative and responsibility through mantle of the expert technique, to increase self-efficacy and resilience, prevent bullying behaviors

## EXPRESSIVE OBJECTIVE:



to learn how to use simple rhythm and movement to express rituals symbolically, increase awareness of stereotypes, cultural transmission and social pressures (conformism, attribution errors) in functioning of groups and communities.

## AESTHETIC OBJECTIVE:



to explore various forms of dance expressing rituals, attributes and symbols of power, introduction to “mantle of the expert” as a drama approach to learning

## Stage I – Context building

1. Clap your hands and jump. First all stand in a circle. The leader suddenly claps her/his hands with the rest trying to do it at the same time. Then they start walking all over the space and achieve synergy by jumping and clapping simultaneously.
2. Count to ten. The object of the game is to help students to focus and become aware of the group dynamics by letting go of leading, allowing everybody to join in through synergy. Students try to count to ten without communicating who is first, second, etc. If two students overlap saying the number the group must start from the beginning. The same can be done with the alphabet or any piece of text when students read a sentence at a time.
3. Count to three in pairs. The object is to help students overcome brain mechanical schemata, break the routine behavior. In pairs student count to 3 one by one facing each other, standing with arms along the body, as static as possible. Then they substitute first number one only with a word (name for an everyday action) and its symbolic representation (e.g. prayer and hands covering the face). They try to do it rhythmically as fast as possible without any extra movement when 2 and 3 is done. Then they continue substituting 2 and 3 with words and gestures.
4. Count to four in a circle. The counting off is done around a circle, each time substituting a number with a word and gesture expressing everyday activity.
5. Circle exchange: participants come up with their own rhythm and sound ( or word). They show it and the whole circle repeats. Then two start walking towards the center performing the rhythm and exchange it in the middle.
6. Find your community. All stand in a circle. The leader draws a symbol on the backs of participants (a wave, a V, a cross, infinity etc). The group start walking and performing the rhythmic representations of the symbols and form groups by recognizing the expressions of the same symbols.

## Stage II – Narration

1. Rituals. The groups come up with a story of their community and create 4 rituals expressing its uniqueness in:
  - a. having a meal together
  - b. praying as a community
  - c. collaborating in performing a task (seeding, harvesting, digging a tunnel,, etc.)
  - d. celebrating together ( success of their team, holiday, end of construction etc.)
2. Trance dance. Groups adapt, combine and transform the chain of actions into a dance. The repeat it and modify it as many times as possible to achieve a flow and total integration.
3. The groups present the dance routines to other peers. Then they discuss how unique theirs were and what needs to be done to ensure that the gestures express their identity and help them stand out.
4. Travelling: The whole class stand in their group circles and on the count of the leader perform their rituals. Then they send one representative to another circle while receiving a "tourist" trying quickly (without stopping the performance ever) to teach her/him their unique gestures. The travels are repeated until everybody has travelled and learnt the rituals of the "neighboring" communities.





## Stage III – Reflective action

1. The groups give each other feedback on adventures with other communities. They consider changes to their rituals against staying unique and having a sense of belonging. They try to reach consensus in each group.
2. The cruel Queen: All the groups are summoned to face the ruler. She/he gives away symbolic cards which the groups interpret either as permission to stay in the original community or banishment and imperative to leave as migrants.
3. The groups design another ritual – of saying goodbye to their immigrating members. Outside the workshops space the new group create a melting pot – they design a new society with “perfected” rituals ( e.g. improvised/individualised actions, diverse ways of interaction etc). In the meantime old groups prepare the ritual of welcoming back the old citizens. When they are back interactions are improvised.



4. The tunnel of thought: Standing in two rows the participants whisper into leader's ear in a role of migrants or mainstream community members arguments for integration or keeping the rituals pure.
5. Mantle of the expert: All participants become the designers and future staff of museum of immigration and migrant integration. They discuss the concept of the museum, the type of clients they want to serve, the kind of exhibits, activities etc.
6. The guided tour: when ready the group gives the tour to the leader or divide into half to offer it to each other (depending on the size and focus). The customer satisfaction questionnaire is designed and filled in by the leader/the peers as a form of feedback and evaluation. Any analogies with life experiences are encouraged and principles for inclusion are recorded to be celebrated at the end.

## THE LITTLE FAIRY

Once upon a time there was a king and his queen gave birth to an only son. When the prince was just coming of age, the king and queen invited all the dignitaries from the kingdom to a party, hoping he would find a wife. The prettiest girls arrived and they danced, and they sang, and they were merry, but none of them caught the young prince's eye.

On the eve of his party, the prince went for a midnight walk in the gardens and that's when he saw a most beautiful scene - fairies dancing and prancing among the bushes, protected by tall trees, as beautiful as the grounds of the castle itself. Lit by the moonlight, a little fairy, as little as they can be, only as big as a tea light danced by herself in the tall grass. The prince stood in awe.

She spoke to him, said that she had been invited to the party but could not attend for she is so small. The prince liked her candour. He caught her hand, but she had already disappeared, her glove the only thing left.

The following night, the prince kissed the glove and the little fairy appeared again. They strolled together in the moonlight and the prince saw that she had been growing with each step they had been taking.

After nine nights, the moon was full, and the fairy was as tall as the prince. She promised to be his, but only if he loved her, and her only.

And after seven happy years, the prince's father, the king, died. A red-haired girl with deep black eyes came to attend the funeral and she caught the prince's eye. The red-haired girl looked at the prince, and he looked at her and they saw nobody else.

The little fairy started to shrink until she disappeared again.

The prince married the red-haired girl, but they were never happy. After a while, he sends her away.

He calls for the little fairy every night in the moonlight, but she never appears again.



# The little fairy

## 1. STORY RE-TELLING

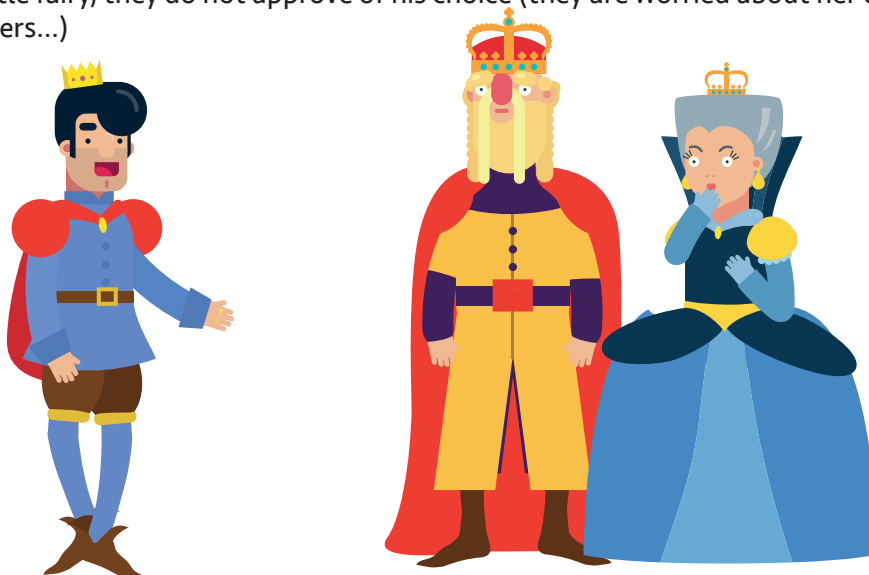
Players sit in a circle. They have to retell the story using their own words and in their own language. The story should start with one player and end when it comes full circle. The players are allowed to choose how large or small a portion of the story they are re-telling. They are also encouraged to use gestures and facial expressions to enhance their storytelling.

*Another version:* Re-tell the story from the point of view of a specific character, for instance the prince or the little fairy.



## 2. ROLE-PLAYING

The players are asked to improvise a scene where the prince informs his parents that he is going to marry the little fairy, they do not approve of his choice (they are worried about her origin, her dowry, her magical powers...)



## 4. DEVIL AND ANGEL (Voices in the Head)

A player facing a dilemma is asked to sit on a chair in front of the audience. Two people, both standing behind him/her are playing the voices in his/her head: one of them is arguing 'for' and the other 'against'. The task ends when the player reaches a decision, stands up and says the decision out loud.

Example: the prince has to decide whether to marry the little fairy. It is important to emphasize here that the conclusion may veer from the original story, as the decision should be based on the strength of the arguments.



## 5. ROLE-ON-THE-WALL

One or more players are asked to lie down on a big piece of paper and the others draw their outline. The group decides which character they want to discuss in depth. On the outline they write down the characteristics of the role - on the inside of the body they write what they think the person really is or feels and on the outside of the outline they write how others perceive them. It is also important to make a conscious choice why something is written, for example, in the head as opposed to on the hand.

## 6. A DAY IN LIFE

A lead improvisation where all the players mime what typically happens throughout the 24 hour period of a character they choose. The teacher can specify times of day (for example 8 AM or early afternoon). It can also be done to a music background.



## 7. HOT SEATING

The audience chooses which character they want to get more information from. A player is asked to take on the character and is only given instruction as to which part of the story they're answering from. The audience is instructed to ask questions either as neutral observers or characters from the story.



## 8. KEY MOMENTS - Still Images

The audience is asked to identify key moments in the story and present them as still images. From still images, it is possible to go into:

### **Thought-tracking**

A character is 'tapped' on the shoulder and asked to give an inner monologue on how they feel in the situation.

or

### **Whole-group Roleplay**

The whole group starts improvisation from any of the still images.

# Structured drama: wheelchair use



- 1. The monologue of Karolina. *Teacher In Role (TIR)*** with the prop or costume indicating character of Karolina, who is totally in love with a man, as she explains in a monologue. Karolina mentions that it's not her boyfriend, and he isn't her boyfriend yet for a specific but unspecified reason. She's about 23, and she's been turning the problem over in her mind for the last half-year or so . . .
- 2. What we know about Karolina? *Discussion:*** teacher leads a discussion of the whole group, what we know from Karolina's monologue.
- 3. What could be the problem? *Group improvisation:*** students divide into small groups about 4 – 6 people. Each group creates the improvisation, focused on what could be the real face of the problem (race, sexual orientation, social class etc.). Each small group makes the story, rehears it and performs it one by one for the other groups.
- 4. Karolina seeks the help at the psychologist. *Simultaneous pair improvisation:*** Students makes the pairs, one will act the character of Karolina, the other character of psychologist. Each pair decides who will act which character.

All Karolinas are taken aside by teacher and given secret instruction, (unknown to psychologists) – problem is that “the beloved” is wheelchair bound and has been since a mountain climbing accident a year ago. The doctor's prognosis is that he will never walk again.

Pairs then simultaneously improvise a dialogue, Karolina tells the problem to psychologist and they analyze the possibilities.

- 5. Experts consultation. *Mantle of the expert:*** All students who acted psychologists make the circle, sitting on the chairs. TIR is in the role of the supervisor psychologist. The whole group talks about the forecast of such type of relationships. TIR is leading the discussion. All Karolinas stands behind the psychologists and listen.
- 6. Loving Dad. *Collective role:*** Students are in the circle, all in the role of Karolina's father. He has no idea about her love and hesitation yet. She is his princess and he wants the very best for her and her life. Around the circle goes the costume or prop indicating Karolina's character. One by one student say, what the dad would say to his beloved daughter - speaking in the first person as Karolina's father.

- 7. Fourteen days before X – mass. Simultaneous improvisation in small groups** (with secret instruction): Students in the groups of three (fours inc. Granny, if numbers require). Among themselves they choose who will act Karolina, Dad and Mum. Karolina wishes to have her beloved boyfriend Georg at Christmas Dinner in two weeks' time. And tells the parents, that he is on the wheel chair. "Dads" collected by teacher before the impro starts, are given the secret instruction: character of Dad absolutely refuses George. "If that cripple comes through my door, I'll throw you out with him! Either he or us!"

Dads return to their groups and the scene is played out.

- 8. What happened in the groups? Reflection in space:** Karolina from each group (one by one) set up her Dad and Mum in the position, portray the attitude of the character and describe, in few sentences, what was going on in her family.
- 9. What do they feel? Sound truck of the problem:** two groups, in one all Dads plus Mums who did not supported Karolina. In second group Karolinas plus Mums, who did supported her. Both groups prepare the sound truck of characters thoughts of this group.

Then it is performed the way, that we hear for short time first group, then second group, again first, then second, again and again, the sound escalate. Then comes silence.

**variation:**

Two circles are formed, an inner circle composed of all Karolinas + support mothers facing in, and an outer circle, turning their backs on the inner, of all Dads + Mums rejected Karolina. The outer circle, starting one by one and gaining in tempo, repeat, as best they can, their "little princess" speech. The inner circle recycles both good and bad from the "discussion" in step 7, increasing in speed and volume and not forming a dialogue.

**10. Dreams and plans back in time. Still images (tableaux)**

The group split in half, free choice as to which character, Karolina or Georg, they want to play (approx. equal groups)

Each group prepares a series of 3 tableaux of Karolina's (or Georg's) dream, hopes and plans for family and working life, ideal partner etc. and performs a series for the other half. Inside the still images are used the costumes of Karolina or Georg for their characters. Each still image have to freeze for 10 seconds.

**11. What is the contemporary reality? Changes in still images (tableaux)**

The tableaux from the previous step in both half are now getting modified by the current reality. Karolina and Georg are in love, Georg permanently in wheelchair. The series of this still images with changes are not performed in the moment. Each group just remembers them for later.

**12. What can the future bring? Second changes in still images (tableaux)**

The tableaux from the pre - previous step in both half are again being modified. Karolina's and Georg's situation after one year. How does it look like? Are they separated? Together? Happy? Sad? Again only changing the very first tableaux (not creating the new ones). Prepare one sentence (just one, not more) in each still image from this step.



**13. Dreams, reality and future. Serial of tableaux of Karolina and Georg.**

Each half, one by one, will perform for the other half all three tableaux from previous steps. Prepare the way, how to move from one still image to the next, and add some sounds for the rearrangement.

Then perform first still image (dreams), second (reality) third (what can go on after one year) and say the pre prepared sentence within the last still image.

**14. I would like to tell you... *Writing the letter.***

Everybody writes alone the letter to any character from the story. When they finish, fold up the paper and write the name of the addresser. And place the letters in the middle of the room.

**15. The letter came. *Read out the letters.***

The whole group makes circle around the letters. Each student takes some letter for the characters of the story. One by one read it out loud.



# «School as a solidarity lab: building trust, acceptance and communication in the class»

## **A short introduction...**

In contemporary school realness the educator has to organize the class team taking into account on the one hand the special features of every child and on the other hand the grid of relations and the team dynamics.

It is not infrequent that the teacher and the class team are confronted with difficulties in communication and cooperation and conflict among them.

An important element in our relation and in our communication with the children is to know the developmental needs that we have for our approach to be truly supportive and to give children a sense of security and respect for any particularities that exist in each one of them.

The next most important point is to understand the dynamics of our team. The interaction among the team-class members is present and inevitable and determines its development both at the individual and at the team level. It is therefore important to try from the beginning to ensure understanding, cooperation, mutual acceptance, trust and communication.

Since every group has its own unique dynamic and social background, we have to explore different and alternative paths of communication in order to help the members of the group to express themselves, to earn knowledge, experience and make the learning process interesting and creative.

As tools we suggest the non-formal learning methods, drama techniques, art activities. Role playing, team building exercises, drama in education structures, art group therapy issues, music, movement and play contribute in this approach.

Every time we have a different task: to teach something specific (History, literature, language etc) in our school classes or to train our group to personal and social skills. We have to structure our “creative learning plan”, to make our tasks clear and the steps that have to be done.

Observing ourselves as teachers – trainers – facilitators and the network of relations that we develop with the other around, we can trace the difficulties we have each time, how much resistance we face toward something different, how ready we are to get in “the shoes of the other” and comprehend them, which prejudices and stereotypes directly or indirectly appear in our behavior and our choices.

### **Basic principles for making use of experiential games in team organization:**

- Consensual participation
- Communication at all levels (verbal, non-verbal)
- All the experiences are worthy and valid
- Use of all means of expression
- We do NOT apply competition in games
- Use of the circle
- Investigating impressions and feelings after each game

## **Recommended experiential games / creative activities for communication and cooperation in the class – team:**

### **Introduction and energizing (emerging) games**

#### **1. Tell my name and something I like**

Everyone is introducing themselves to the team with a kinetic figure and saying something they like or dislike and the team repeats it.

We are moving into the space observing the others.

We get into couples to get to know each other better.

We exchange comments and information.

#### **2. Pass on a grimace or do a distinctive grimace - expression**

#### **3. “Name domino”**

The team members make a circle and each one passes on their name to their right, like a domino game. The team is trying to speed up as names go by.

#### **4. “Gordian knot”**

With eyes closed we hold hands with other people in the centre of the circle; with eyes open we are trying to untie the knot without leaving hands

#### **5. “Name crosswords”**

#### **6. Team contract**

Investigating and writing down the needs of the team members, i.e. what they expect and what they are willing to give to the team, what behaviours they consider non-negotiable.

### **Games of body familiarisation**

In pairs: we are walking keeping in constant touch a different part of our body

In pairs: one is the mirror of the other

In pairs: one is the mirror and the other is the sculpture

## Cohesion and interaction games

"Human net": with a string we are knitting the net of the team and we are observing its reactions when we pull it.

"Do you love your neighbor?": The group forms a circle with a person asking "Do you love your neighbor?" If the teammate says "Yes", they quickly swap positions, if they answer "No" they are asking them "Then whom do you love?" The teammate is answering, for example, "The one who has blue eyes" or "the one who helped me in Mathematics".

## Trust games

In pairs one ties up their eyes, pretending to be the blind, and the other one is the guide; they're walking around the space, with increasing levels of difficulty.

## Cooperation games

1. In groups we are preparing a sculpture theme. All the opinions are heard and the chief sculptor undertakes the task to coordinate the team and create the theme. Then, the sculptures are presented to the rest of the sub-groups, who are asked to guess the subject.
2. In sub-groups we are transforming ourselves to objects, natural elements, animals, et al.

## Games of expression of feelings

1. "Excuse me, can you please...": We are walking around the room while music is playing. When it is paused, we are choosing a person – character and we are asking them for help, support, information or something similar, using the expression "Excuse me, can you please...".
2. "Ladies and gentlemen, the king is dead": everyone makes the announcement in a different manner, according to how they feel about it.

## Speech game of imagination and cooperation

1. "Speaking about my imaginary neighbour...": I meet my neighbour and learn about their customs, preferences, I spot different and common interests.
2. "Tin soldiers"
3. "Let's meet at the square": failed date, honeymoon, funeral, professional appointment
4. "Newspaper": announcing an important piece of news

## Games for dealing with negative roles

1. "Coloured feelings": we begin with a brain-storming on feeling and we are recording them on colored tabs. The moderator shows a card and the team members complete a proposal e.g. "I feel a thief when ...", "The last time I felt ashamed when..."
2. "I'm unique": each one is describing themselves on paper, you are focusing on their characteristics and the ways of overcoming difficulties.

## Games for dealing with aggression

1. "Car Wash": The members of the team stand in two rows opposite each other and each pair assumes part of the washing process, i.e. pouring water, brushing, rinsing, drying the car. Each member of the team becomes the car to be washed.
2. "The Princess and the Bodyguard": The team is forming a circle and in the center the princess stands along with the bodyguard. The team members are trying to hit the princess with a soft ball. The bodyguard tries to protect her from the shots. The team members must work together to achieve their goal, and so does the duo under attack.

## Personal development games

1. "My coat of arms": Every team member is creating their own coat of arms with their life motto
2. "My tree": I'm drawing a tree, presenting it to the team and in the end a forest is created with the team members' trees.

## Dramatisation music stimulation

1. Search for music from films, atmospheric and instrumental music, music with nature sounds.
2. Motion exercises: It is important at the beginning and end of a session to activate and relax the body with simple motion exercises and breaths. The relevant music investment helps considerably.
3. The exercises must be of increasing difficulty depending on the condition and the preparation of the team.

## Drama in education for “building” inclusive education issues

**“Tell me and I will forget.**

**Show me and I will remember.**

**Involve me and I will understand”**

### ***Chinese Proverb***

Drama in education is a powerful tool in exploring and understanding personal and social issues in our daily reality in school.

Drama in education is an important means of stimulating **CREATIVITY in problem solving**. It can challenge pupils’ **perceptions** about their world and about themselves.

Drama exploration can provide pupils with an outlet for emotions, thoughts and dreams that they might not otherwise have means to express.

A pupil can, even for a few moments, become another, explore a new role, try out and experiment with various personal choices and solutions to very real problems – problems from their own life, or problems faced by characters in literature or historical figures.

This can happen **in a safe atmosphere**, where actions and consequences can be examined, discussed and, in a very real sense, experienced without the dangers and pitfalls that such experimentation would obviously lead to in the “real” world.

Perhaps this is the most important reason to introduce drama in schools. Still, there is far more that drama can do. Above all, DRAMA is **COMMUNICATION**. Like in all the arts, drama allows students to communicate with and understand others in new ways.

Perhaps more than any other art form, drama also provides training in the very **PRACTICAL** aspects of communication so necessary in today’s increasingly information-centred world. Pupils who have participated in drama activities are less likely to have difficulty **SPEAKING IN PUBLIC**, will be more **PERSUASIVE** in their communications, both written and oral, will be better able to put themselves into others’ shoes and relate to them, and will have a more **POSITIVE, CONFIDENT SELF IMAGE**. Participation in drama activity requires **SELF CONTROL** and **DISCIPLINE** that will serve the student well in all aspects of life. Students in drama will learn to **WORK TOGETHER**, to cooperate, to find the best way for each member of a group to contribute, and to listen to and accept the viewpoints and contributions of others. **NO ART FORM IS MORE TRULY COLLABORATIVE**. Drama is an important tool for preparing students to live and work in a world that is increasingly **TEAM-ORIENTED** rather than hierarchical.

Drama also helps students develop **TOLERANCE and EMPATHY**. In order to play a role competently, an actor must be able to fully inhabit another’s soul. An actor must be able to really understand how the world looks through another person’s eyes. This does not mean he must agree with every character. An actor can play Hitler without becoming a Nazi. But he cannot play Hitler without understanding his point of view, without empathy. In today’s increasingly polarized and intolerant culture, the ability to understand others’ motives and choices is critical. Drama can help build responsible global citizens.

In addition to its intrinsic educational value, drama can **REINFORCE** the rest of the school curriculum. Since communication and empathy are central to drama, a pupil who has attended classes with drama techniques will be better able to **UNDERSTAND IDEAS** in history and current events. They will be able to put themselves into the shoes of figures in history and literature, to **UNDERSTAND THE WAY HUMAN BEINGS INTERACT**. The link between the art of drama and subjects such as language, history, social sciences and related areas is

obvious. The study of literature would be impossible without drama. There are important periods of our collective literary history in which virtually all of the surviving literature is dramatic. More importantly, drama can be used to promote **ACTIVE LEARNING** in any subject-to give students a **KINESTHETIC** and **EMPATHETIC understanding** as well as an intellectual understanding of a topic. Studies have shown again and again that this approach yields greater **DEPTH OF UNDERSTANDING** and a marked improvement in retention.

In this way drama accomplishes several goals at once-ENRICHING students' school experience through Art as well as **REINFORCING** traditional academics.

In the educational community there is a growing consensus that we need to focus on implementation of inclusive education. Therefore drama and techniques of non formal learning (role playing, energizing games etc) are really the recommended tools for this purpose.

## Conclusion

Working with kids and young people and also with youngsters with disabilities for almost twenty five years I realized that the way of learning must be colorful, interactive and cooperative, even if we have to teach in the typical school system and even if we have difficult situations to deal with.

The international literature shows us many examples and different approaches, educational tool and techniques to the subject.

It is up to us to be more experimental and enjoy the amusing journey of learning and sharing through creativity!