



United Nations Educational, Scientific and Cultural Organization

## **Artistic practices and techniques from Europe and North America favouring social cohesion and peace**



Arts education and creativity in primary and secondary school

Document inspired from the discussions and reflections from the  
Regional conference on arts education in Europe and North America  
Helsinki, Finland  
9 – 12 August 2003

UNESCO

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This present document is inspired from discussions, reflections, recommendations, action plans and written papers from the Regional conference on arts education in Europe and North America held in Helsinki, Finland from 9 to 12 August, 2003. The conference named “Cooperation over Borders” was organized by UNESCO, FIDEA (Finnish Drama/Theatre Education Association) and Hanasaari - the Swedish-Finnish cultural centre, together with IDEA ( International Drama/Theatre and Education Association), ISME (International Society for Music Education), InSEA (International Society for Education through Arts) and The Finnish National Board of Education. Experts attended this conference from twenty-two different countries.

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## Preface

In the preparation of the World Conference on Arts Education which will be held in Lisbon, Portugal in the year 2006, a number of regional conferences have been organized. Six regional meetings were held between 2001 and 2004 for Africa, Latin America and the Caribbean, the Arab States, the Pacific, Asia as well as in Europe and North America. These conferences were an essential way to inspire Member States to strengthen their arts education policy in and outside of school. The main objective of these meetings was to establish methods, programs and pedagogical materials for artistic education within the framework of a concerted policy of integrating quality artistic education programs into school curricula, out of school and extra-curricular teaching.

Each conference has resulted into a booklet of collected articles covering some of the major strengths and concerns within culture and arts education of the region.<sup>1</sup> These booklets have been distributed to teachers, decision-makers and interested organizations.

The regional conference for Europe and North America was held in Helsinki, Finland in August 2003. In previous events, the issue of teaching the arts in multicultural communities had been addressed as an important side issue but this meeting with experts from Europe and North America adopted this topic as the main focus of the Helsinki conference. The main activity was therefore centered on the discussion of different methods on how to use drama, theatre, dance, music and visual arts in young people's education in collaboration with refugees and immigrants. Another hot topic was to find new ways to benefit and

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<sup>1</sup> Booklets already issued:

- Cultural heritage, creativity and education for all in Africa, 2001.
- Methods, contents and teaching of arts education in Latin America and the Caribbean, 2003.
- Arts Education in the Pacific region: Heritage and Creativity, 2003.

learn from coexistence with the different artistic and cultural backgrounds and knowledge that are presented by refugees and immigrants in European countries, USA and Canada. Discussions were based on the premise that the arts would be well adapted as media for promoting the acceptance of diversity in human relations since they emphasize the exploration of a diversity of teaching methods and worldviews.<sup>2</sup>

This booklet has a more narrow and practical focus than the one chosen by of the previous ones. Instead of covering all disciplines within art and culture education, it will mainly concentrate on theatre and drama, and, to some extent, visual arts in education describing different ways in which it can be taught and what purposes it can serve in a school setting. The authors of the articles are all experts in the field and participants in the regional conference held in Helsinki. This booklet integrates topics such as peace, tolerance and interpersonal communication as well the treatment of psychological aspects in a post conflict environment through creativity and artistic language.

Along with the discussion of well-established practices and applied research, the authors demonstrate how the teaching of arts in education provides children with skills to understand their own cultural backgrounds and identities, as well as to acquire communication, mediation and solidarity-building cooperative production. In so doing, arts education becomes essential to achieve cultural literacy and fight the ignorance of the *other*. It can also become a powerful and attractive educational tool for transforming the subjective effects of poverty and exclusion into the learning and practice of creative freedom and democracy.

Milagros del Corral  
Deputy Assistant Director-General for Culture of UNESCO

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<sup>2</sup> See conclusions of the European meeting: <http://www.unesco.org/culture/lea>

## The situation of Arts Education in North America and Europe

*Thérèse Sandmark*<sup>3</sup>

Arts education aims to pass on cultural heritage to young people, to enable them to create their own artistic language and to contribute to their global development (emotional and cognitive). Arts education therefore affects the child on both an academic and personal level.<sup>4</sup> There are two different approaches to arts education:<sup>5</sup>

- Education *in* art implies teaching pupils the practices and principles of the various art disciplines, to stimulate their critical awareness and sensitiveness and to enable them to construct cultural identities.

- Education *through* art implies that art is seen as a vehicle for learning other subject content and a means for achieving more general educational outcomes. Other subjects should hence be infused into arts education, especially social or cultural issues.

In the age of technology in which we live, certain skills are deemed more valuable than others, and consequently, some subjects are academically more stressed than their counterparts. Despite the advantageous effects of arts education, over the last two years there has been a growing tendency by governments to marginalize this discipline in the national school curricula in Europe and North America. These subjects have instead been defined as extracurricular activities or allocated to out of school settings.

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<sup>3</sup> From the Division of Arts and Culture Enterprise, UNESCO.

<sup>4</sup> Victor Flussel, teacher and director of the CMFI (Centre de Formation pour Musiciens Intervenants) in Strasbourg.

<sup>5</sup> From the document "Sharing the Vision: A National Framework for Arts Education in Canadian Schools" from the "National Symposium on Arts Education", a Canadian virtual symposium designed to be a communication centre and interactive environment for arts education advocates: [http://www.artsed.ca/Sharing\\_the\\_Vision.PDF](http://www.artsed.ca/Sharing_the_Vision.PDF)

In the USA, this trend is revealed in a study entitled “Academic Atrophy: The Condition of the Liberal Arts in American Public Schools”. The Council for Basic Education found that while about 75% of all surveyed principals reported increases in instructional time for science, only 8% of all principals surveyed reported an increase in instructional time for the arts. Moreover, 25% reported a decrease in instruction time for the arts and 39% anticipated decreases in the future. This is also reflected in the requirements for admission to public universities in the USA. There are only three states in which the arts are considered a requirement for admission, whereas they are not required at all in 39 states. There are nine states in which the arts are required for admission to some but not all universities<sup>6</sup>.

The European continent is culturally, economically and linguistically very varied and a survey carried out by the Council of Europe revealed an important diversity in the provision for the arts in schools throughout Europe. This varies from a strict provision of content and assessment criteria to be followed by all schools at the national level, to the existence of general frameworks leaving the organization of curriculum content and methods at the discretion of each school.<sup>7</sup> Despite this disparity, some similar trends can be identified. In the same study, it was found that arts education provision in these countries, in many cases, also shows an inconsistency with national policy statements. They strongly emphasize the importance of a cultural dimension in education and encourage artistic and aesthetic development in young people, while in reality the status of and provision for arts education appear less prominent. Moreover, as mentioned earlier, the emphasis on academic and technical education has a tendency to place the arts in the periphery of the curricula encouraging polarities between the arts and the sciences. Such facts are reinforced by the existence, in many countries, of separate

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<sup>6</sup> Resource 2002-2003 State Arts Education Policy Database: Arts Education Partnership.

<sup>7</sup> Culture, Education & Training, Youth, Media & Information Technology, Sport; Assembly of European Nations.



ministries of education and culture, often resulting in the development of independent responsibilities.<sup>8</sup>

In a questionnaire answered by civil servants from EU member states' ministries of education and/or culture, it was also found that arts education played a much more prominent role in primary education than in secondary education. After the early years of secondary education, art subjects disappear from the compulsory curriculum in nearly all countries; while at the same time society-related subject (language, literature, history and geography) gain in importance.<sup>9</sup>

Governments not only need to recognize the importance of arts education, but also to integrate it pragmatically into their schools. The use of artistic methods should be more encouraged when addressing challenges that children are confronted with in today's society. This can be taught through social education (sensitising pupils to the concepts of tolerance and peace), civil education (knowledge about children's rights, health, sexuality, respect for people and institutions), behaviour (how people live together in society) and cultural diversity (since school classes are less and less homogenized). There are numerous examples of successful projects carried out in pioneering schools where external, cost efficient partners have been contracted. Some of these examples are illustrated in this booklet which aims to promote arts education and to inspire arts educators by presenting different teaching methods.

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<sup>8</sup> Culture, Education & Training, Youth, Media & Information Technology, Sport; Assembly of European Nations, p.17.

<sup>9</sup> Culture and School : <http://www.culture-school.net>

# **Part I : “IF I WERE IN YOUR SHOES” – DRAMA, ARTS AND PEACE EDUCATION**

*by Tintti Karppinen*<sup>10</sup>

This chapter shortly presents some of the history of educational drama followed by its basic elements and why and how to use it as a method in peace education. There are some concrete examples and case studies, which teachers can easily adapt and use especially with primary, elementary and secondary schools, and with target groups of different sizes. These examples or themes are sometimes illustrated with remarks on how to adapt them when teaching adults or younger students.

I believe that many of the values that we have as adults are based on the games we played as children. Games and plays, therefore, form an important part in these case studies, On the other hand, when we choose the warm-up games for lessons, we must be aware of the sub themes that are taught through the games and the way they are played.

Another important aspect is role-play and how to separate and keep clear the difference between the real people, who are playing the roles, and their roles in the play.

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<sup>10</sup> Drama teacher in Finland as well as former president of FIDEA and former vice-president of IDEA.

## **A - SHORT HISTORY AND OVERVIEW OF DRAMA EDUCATION**

It is impossible to write an objective historical summary of drama/theatre in education, mainly for two reasons. Firstly because of the wide range of terms that has been used for the (sometimes same) activities, exercises, methods and different genres in drama and theatre in different countries and languages. Secondly because of the difficulty in defining where to draw the line of what can be included under the title drama/theatre in education. I have no intention here to make philosophical or scientific statements on the meaning of the words *drama*, *theatre* and *education*, but I hope that the concept *educational drama* will be somewhat clearer for the reader at the end of this article.<sup>11</sup>

In this text I use the term (*educational*) *drama* to cover both drama and theatre in education. If there is a special need to make a difference between them, it is mentioned.

### **How and when it started in Europe and North America**

Though drama still doesn't exist as an independent subject in most curricula in Europe and the USA, it doesn't mean that it is something new that we are trying to bring into schools. Even though teachers may rarely have used the word "drama", many of them have tried different drama techniques in teaching language, history, geography, religion, etc. And in many schools, pupils have staged end-of-term theatre performances for fellow pupils and parents.

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<sup>11</sup> Of course it would be fair also to mention a third reason – my own limited knowledge – but one prefers not to see that in print!

So drama is not a new concept in the life of schools. But its status as an independent subject is a rare phenomenon and only very few schools include it in their curriculum. And when they do, it is mostly as a choice among other subjects. Most pupils finish their school career without any drama and theatre, though all have had at least some degree of music and visual arts education.

Though it was as early as the 1940s that the UK appointed its first Drama Advisers and two universities started to train drama teachers, a Scandinavian professor, Viveka Rasmussen, in 2000 called – unfortunately with good reasons! – her doctoral thesis “Drama - art or pedagogy?” (“Drama - kunst eller pedagogik?”), with the subtitle “A fight for the subject...”<sup>12</sup>

Internationally important names in the history of educational drama in Europe, the USA and Canada were Peter Slade (*Child Drama*, 1954) and Brian Way (*Development through Drama*, 1967).<sup>13</sup>

We must remember that in those years, teaching in schools was almost 100 % teacher-centred and pupils sat in their desks and listened and wrote down. That is why drama was such a revolutionary method, putting children’s own imagination and expression in the centre of the learning process.

Brian Way’s book was later translated into several languages and he himself travelled around the world, to the USA, Canada and Europe, especially in Scandinavia, running workshops for teachers.

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<sup>12</sup> “Kampen om ämnet...1965-1995”

<sup>13</sup> As Gavin Bolton, one of their students and later a well known drama teacher himself, wrote in his book, *Drama as Education* (1984): “Peter Slade and Brian Way were two remarkable men, who dedicated their professional lives to creating a climate of understanding so that teachers might feel free to trust the dramatic expression of each child”.

Viola Spolin and her book, *Improvisation for the Theatre: A handbook of teaching and directing techniques* (1963), also had a big influence both on actors' training and in drama education for teachers. In the sixties and seventies, many of the participants of in-service drama courses were (amateur or professional) theatre directors, actors and/or teachers, who all shared the enthusiasm to promote the education of children and young people through and with drama.

Dorothy Heathcote is another very important name in the history of drama in education. She was a lecturer at the University of Newcastle-Upon-Tyne for over 30 years, but also had a remarkable international career running workshops for teachers on the use of drama as a tool to stimulate holistic learning and empower people. Her methods have been applied at all levels from primary school to the training of adults in different professions. Fortunately, a lot of her work has been documented in videos and in radio and TV programmes, all of which has been collected in an archive (also consultable on a website). It includes not only audio-visual material, but also academic theses, articles, papers, etc. produced by herself and her students.

Having mentioned these names, I want to remind readers that there are also many other important figures in the history of drama in education, and that these are just a few famous examples from the latter part of the last century. I have shown but part of the picture. In addition to these teachers, I would also like to mention organisations that have had a wide and important influence on drama education and its practitioners.

Every other year since 1975, AITA/IATA (International Drama Theatre Education Association) has organised Drama-in-Education congresses (many of them in Austria) and invited not only famous drama teachers from around the world to workshops (Augusto Boal, etc.), but also important philosophers like Ivan Illich to add keynotes. These congresses as well as seminars were very stimulating events and

important training situations for participating drama teachers from many countries, many of them having had no systematic training in drama.

In 1983, the professional theatre organisation ITI (International Theatre Institute) also held an international Drama-in-Education congress in Cyprus, inviting both representatives of children theatre and drama teachers.

IDEA (International Drama/Theatre and Education Association) was founded in 1992 in Portugal during its first international congress, and since then has held its famous congresses every 3<sup>rd</sup> year. The programme always includes academic “training” (key notes, papers, interactive lessons, SIGs (Special Interest Groups), hundreds of workshops, panels, etc.) and theatre performances, as well as young IDEA, where the participants of theatre groups all train together and produce a performance of their own for the closing ceremony.<sup>14</sup>

Such congresses – as well as all other national, regional and international drama workshops and seminars – are of the utmost importance for drama teachers who often work alone in their schools without any colleagues in the same subject. No wonder that the eternal complaint after every workshop is the lack of time for conversation and sharing ideas – most drama people are well known for their eagerness to express themselves and not only teach others to do so!

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<sup>14</sup> At these congresses, IDEA always holds its General Council Meeting where members decide on their future project and policy and elect the members for the Executive Committee, General Meeting Committee and Accountancy Committee for the next 3 years.

## **About terminology**

I have never attended a drama course, seminar or workshop where there has not been a discussion on terminology! Every now and then, we even have had a special group to work on these terms and their precise meaning and content. Today, we still lack a universal consensus on terminology, but this is also a benefit that keeps the field alive. Decades ago, terms like “creative drama” or “creative activity” were used, and they were directly translated for instance into all Scandinavian languages. Today, these terms have totally been substituted by the word drama, which in fact comes from ancient Greek and originally meant “activity”. However, if we look at any dictionary, the word drama has the following meanings: performance; play; show.<sup>15</sup>

When we talk in different national levels, there are several translations for “educational drama”, and even those who speak the same language as mother tongue may disagree about the terminology. Thus the content of the same word can vary a lot, but because the aim of this booklet is not to solve semantic disputes, it is enough to define here how the word drama is used in this text:

Drama is an art form, which can include speech, movement, music, visual and other arts. It includes many genres and applications and many of them are so close to each other that it is impossible to draw strict lines and categories among them.

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<sup>15</sup> So even the word drama is an indefinite and confusing term, and most countries in Southern Europe do not use it at all in this educational meaning but have “theatre” instead. This is why, right from the start, IDEA used both words in its full name in English. In the other two official languages, it is translated as:

- French : Association Internationale Théâtre et Education  
- Spanish: Asociación Internacional Teatro y Educación

Drama in education is a collective term for those methods that rely on different theatre techniques accomplished by other art forms. It can be used for different aims: all kind of learning and studying; personal development; theatre performances; social activities; personnel training; therapy; etc.

### **Who are the drama teachers?**

As there are not so many special vacancies for drama teachers in Northern American, Canadian and European schools, there are subsequently not so very many teachers that teach only drama in their curriculum. This means that many drama teachers are also qualified to teach other subjects such as mother tongue, history, foreign languages, etc. In Eastern European countries, many pioneers in drama have also been English teachers (and the same I found in the Pacific region), which is understandable because of the strong influence of Anglo-American and Australian drama teachers and their books (written in English). But a lot of drama is also taught by kindergarten and primary school teachers, who chose it as a subject of specialization during their teacher training. In Finland, for instance, this was not possible before 1990! And around the world, there are many professional actors and directors who have made an honourable career in developing educational drama in all its sectors including teacher training and work with children and youngsters.

In fact, no one of the above-mentioned drama teachers was originally trained to become a drama teacher! But of course, the situation today has changed. For the past few decades, there have been more possibilities to choose drama as a subject also at university level in teacher training in most Western countries. And almost in each of them, there are teachers and professors with the highest academic degree – a doctorate – in drama pedagogy. A delightful feature among them is that they are mostly both theoretical and practice-orientated.



But unfortunately, we still come across situations such as these:

*"I was hired to teach 10th and 11th grade English, and they told me, "oh, you're also the school Drama teacher." I took a few Drama classes in High school, never did all that well in them..."*

This plea for help and advice was sent over the Internet to drama people around the world in September 2004! Fortunately this teacher knew that he didn't know enough about teaching drama and was wise enough at least to ask for some help, but can anyone imagine that this school, or any other, would do the same with the teaching of mathematics or geography? Never heard. If a music teacher knows only notes and music theory, but cannot sing a song or play an instrument, he could hardly get pupils to sing and play and enjoy music! A drama teacher also needs much more than mere knowledge of drama literature.

### **Drama process and/or presentation**

One of the hot potatoes in discussions during the history of drama in education was the question on whether the focus in drama teaching should be on process or on product (often meaning performance). Should we aim for audience presentation or is it valuable enough just as a process? I can recall many meetings in congresses and seminars where this was the main topic which divided most participants into two different schools.

Jacob L. Moreno (1889-1974), the early pioneer in socio-drama, was one of those who very much emphasised the importance of spontaneous interaction, "here and now". For him process, not product, was the aim when he worked with professional actors and trained them to dramatise current issues from daily newspapers, proposed by audiences. This is close to the method called forum theatre, which Augusto Boal later developed.

In recent years, there has been much more flexibility and tolerance on these basic questions. I dare say that the drama world itself has become less black and white, and more open to all colours. The tendency today is to respect many different ways of exercising drama and to adapt the methods to the culture instead of to global fashion trends, keeping in mind the famous questions of drama: who? where? what? when? and why? It is much more important that every teacher find his/her own goals – and methods to achieve them – than try and follow temporary tendencies or gurus.

For those who still think that drama has value and meaning only when the goal is to give a performance before an audience, it is good to know that there is no problem in using these same methods if you want to develop improvisation into a performance. And if you do a performance based on a written text, you can also use the exercises and improvisations as part of the rehearsal.

## **B - PRACTICAL GUIDE TO ADAPT DRAMA AND THEATRICAL TECHNIQUES TO PEACE EDUCATION**

### **1 - Before we start**

I have often compared teaching with arts. I cannot imagine an artist who – after visiting an art exhibition – would start to paint copies of what (s)he saw. Copyists do so, not artists. Teachers should work like artists in that after having finished their training in drama (or other subjects as well), they must work out carefully all they have done and learnt, and then use it as material to build up their own methods for their own goals as teachers and educators.

Drama is one of the most excellent ways for human beings to tell their own story and share it with others. This is a need we all have, as is the urge to express our thoughts, feelings, emotions and concept of life and its values. That is how we can confirm our identity and assurance of being part of a bigger wholeness. And though all arts make this possible, drama is in many ways a compact form, which can often include all the others – music, dance, writing, visual arts, etc.

Teachers who have themselves never done or used drama in their lessons, always find it fascinating to see how many adaptations drama can offer for their teaching. Because the goal is not to produce theatre performances, the time of a lesson is enough, and many of the exercises can be done in a normal classroom.

Through all these examples and exercises as well as through my teaching runs one red thread: the most important aim is always to work for peace in the whole world. This is where I share Moreno's<sup>16</sup> utopia that (socio) drama should and could be a tool to build that peace!

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<sup>16</sup> Jacob L. Moreno, see page 17

## 1.1 - Necessary questions to be answered

The most important questions that any teacher must ask and answer her/himself before starting a drama lesson, are the five eternal, classical theatre questions, which are in fact important and valid in any subject: **WHY? WHAT? WHO? WHERE? WHEN?** The order may vary, but each of them is worth an answer.

The following are examples of questions included in these five basic ones. I have divided them in two different categories, where

a) are the concrete and practical questions on the planning of the drama lesson, and

b) are questions that belong to the content of the drama process itself.

**Why?** This is the first and most important question, and if we have not answered that, our lesson hangs more or less in the air with no possibility to reach the goal we have in mind for our work.

a) What is the goal of this particular drama lesson and the course as a whole? Why do we want to use drama for this goal and not another form of teaching?

The answer to this question will give us a good indication on how to find the answers to the other four. For instance, if the aim is that students should learn drama techniques for producing a theatre performance, then the focus will be on enhancing their ability in these skills. But if for instance they must learn the reasons for a certain war in history, then it can be technically “poor drama”, because the focus is more on getting them to speak and act in the improvised roles, and afterwards being able to analyse, evaluate and deepen their understanding of the war, the circumstances of the time and the people involved.

b) “Why” is also the question behind every act and statement of the characters in the drama. Why is the person angry, happy, nervous, etc. Why is (s)he in a hurry, doesn’t know something, acts in a foolish way, makes the wrong choice, is a criminal or alcoholic or drug user, spreads terror everywhere...

Sometimes in improvisations, participants themselves can be astonished to discover why they acted and spoke as they did, or they might even be totally unaware of their gestures and acts, before they hear afterwards in evaluation what others have seen and heard them presenting.

**What?** Several “what?” questions will arise out of the answers to the former “why?” questions in both categories:

a) Among other things, we must decide: What kind of warm-ups are best for the group and the theme? Which drama genre do we choose? What are the most suitable techniques for the chosen genre and theme? What is the focus of the drama we are going to experience? Do we use written text, videos, photos, objects or other material as stimuli? What other props do we need to supply beforehand? etc.

b) In drama, this question is sometimes difficult to answer properly beforehand. Especially in improvisation, arisen matters as a whole may be a big surprise afterwards. One thing often leads to another without detailed plans. If there is a script, then the most difficult task for the writer and/or director is the classic advice “Kill your darlings!” We are so keen on every single event, character and word that we have written or rehearsed, that it is hard to leave out any of it and focus only on the most relevant. But if the aim is to perform before an audience, then it is more than important that we leave out all unnecessary and boring sidelines and keep to the core of the chosen theme.

**Who?** This question also needs to be answered in both categories:

a) With whom are we having the lesson? The size of the group, the age of the students, their cultural background(s), their language(s), how experienced they are in drama, the number of boys and girls (and whether the proportion is of importance), etc.

b) Who are the people in our drama? Which roles are really essential? Which other roles could give more depth/knowledge/joy to the drama work or could help get the whole group involved? We can also have imaginative characters, ghosts, doubles (two – or even more – people acting the same role at the same time), inner thoughts of a person, speaking animals or objects, etc.

**Where?** When we answer this question, it has not only to do with the concrete space and place, but also includes the atmosphere created by the events and people in them.

a) Where are we concretely having the lesson? In a normal classroom or in a bigger hall? Is the room empty or with desks, chairs or tables? Are they movable? What are the other facilities in the room? Technical equipment? (See also later point 1.2)

b) Where does the action of the drama take place? Geographically: which continent, country, city, town, village? Inside or outside? In what kind of buildings, rooms, cellars... (inside)? Or in a forest, tent, fair grounds, on the street, playground, market square, seashore... (outside)? etc. Or does it happen inside a vehicle like a tram, train, car, aeroplane, rocket? Or perhaps in outer space or in a fantasy world?

**When?** is the last and perhaps the easiest question to answer, especially if all of the other four are already clear. But it also has two aspects:

a) When in the school year does the lesson take place? At the start, when all pupils may not know each other and the teacher very well yet, or in the middle of an exam period, or at the end of the term when everybody has caught on the holiday spirit? And when in the daily schedule? Is it first and early in the morning or last and late in the afternoon?

b) When does the drama itself happen? Sometimes in shorter improvisations, it may even be indifferent, but mostly it is wise or necessary to decide on the time of the events: the century and/or decade or year, season, time of the day, or before/after something. In drama it is also possible to make all kinds of time leaps into the past or future, or reveal what happens at the same time in the mind of a character as opposed to what (s)he really does and says in the play.

## **1.2 - About space, props and costumes**

Some of the questions that have to do with these facilities, will already have been answered in the former points, especially **what**, **who** and **where**. One of the aims in drama is to give meaning to concepts. Accordingly, whatever concrete items or other factors we want to add when setting up a performance should all have a purpose in terms of the whole. This rule is so widely accepted that sometimes, when people see a rare or strange object on the scene in (professional) theatre, they will wait and try to guess when and why that particular object is going to be used! But clothes and items can also help to recognise who is who in the play, especially when we have two or even more people in the same role or when several characters are present at the same time. A scarf, spectacles or hat could be an easy and helpful sign for the audience as well as the co-players, so that they will not get confused.

**Space, furniture and lights:** There is hardly a space which has not somewhere in history been the scene for a theatre performance: streets, market squares, parks, factories, castles, mines... besides special theatre buildings with different kinds of stages. Drama is very flexible with space demands, as there is not always need for a place for the audience, and in that case the participants do not have to worry about being heard or seen by others.

The ideal that most drama teachers dream of, is an empty room or studio where movable chairs and tables can easily be taken away, and where there are flexible lighting possibilities from total darkness to bright lights, natural daylight and some spot lights. But lots of drama lessons have been done in a normal, simple classroom with desks – which can hopefully at least be moved aside or out to the corridor!

In many spaces, one of the most irritating and energy-wasting problems in my experience has been the lack of fresh air! Even if there are windows, they can often not be opened because of air conditioning – which seldom works properly!

**Other props and technical apparatus:** Although the kind of props we need depends entirely on the theme of the drama and the chosen techniques, there are certain things that are so often used that it is a big help if they are readily available: pens, felt tips, paper, scotch and masking tapes, some cloth, clothes, hats and scarves.

As to the technical demands, a tape recorder and especially CD player are the basic props, but overhead projectors and old-fashioned blackboards are still very useful equipment, for instance if the group is big, if the drama is based on elements, roles, etc. that are difficult but important to remember, or if participants have first decided something in smaller groups that they want to share with the others in writing before they start.



**Costumes and masks:** Here again is a big difference between drama and theatre: almost 100 % of all theatre performances – amateur or professional – that I have seen in my life, were presented with actors who had special role costumes and make-up. In most classroom drama, on the other hand, participants had no special make-up, and if there were some need for special costuming, it was often done with just a few scarves, hats, coats, handbags, etc. to make it clear for the co-actors or on-lookers who is who, or to help the person get into the role more easily. But of course, this is not the whole truth: drama lessons can eventually become a performance for an audience outside of the class or group, and then have the same demands as any theatre performance in creating the presentable fictitious world or illusion for the spectators.

## **2 - Different methods and techniques for using drama in education**

### **2.1 - Warm-up games - why and what?**

The whole of the lesson should be a continuous process, where warm-up games support the chosen theme and aims of the lesson. It is also important to choose these games according to how well the participants know each other, as well as the atmosphere in the group.

Since the focus in this booklet is about drama in peace education, the game examples are also chosen with that aim in mind. And, of course, we have to remember the above-mentioned five questions as well as the facilities in when choosing appropriate games for warming up the group.

First, shortly about my philosophical principles on playing and games and why they are so important in drama (and life!). There are so many children and adults who do not know how to play any more in the original sense, but take all games as a fight where winning is much more important than the social event and communication. Two simple examples: When someone throws a dice, and instead of just tossing, he

practices so that he can get the desired number. Or in blind man's buff, when one tries to see through the scarf instead of just enjoying the fun of groping around.

The great motivation for participants in play is to have fun. But how big a part of all funny situations in children's books, cartoons and movies are actually based on rejoicing in other people's misfortune? In drama games, we can learn that to enjoy play doesn't mean that some other player(s) in the group must fail and/or suffer.

Games should also teach children (and adults!) self-discipline and responsibility for what they do. The teacher does not have the role of an inspector here. The idea (I) is that everyone participates out of his/her own decision, not because of the leader's observation.

Special focus is given to the concept of competition and how to avoid negative elements and influences. When winning is based on good or bad luck, then it is at least as much fun to lose! And if somebody is wrong or loses, it is not because of his/her abilities.

Too many old games teach us only that it is important to be better, stronger, quicker, more clever than others. But instead of this "more" thinking, games should teach us that it is fun to play (and work) together. It is fun when nobody is left out, when differences of all kind – in characters, fantasy, solutions, ideas, etc. – are interesting, desirable and enriching for cooperation.

When I adapt old games or invent new ones for warming up in drama, I always keep the following principles in mind:

- each member of the group must have the feeling that her/his participation is important
- it should be fun, motivating and worthwhile playing together
- diversity of personalities and cultural background in the group is a richness

- when the game is over, all participants should be happy, even if the game was a competition with winners and losers
- success or winning in the game does not require knocking down, beating or humiliating co-players
- all members in the group, and their ideas and acts, are respected by the others
- everybody is her/himself responsible for following the rules of the game, it is not the teacher or other players' task to supervise

Here are some examples that have often proved useful in creating a positive and safe atmosphere at the beginning of drama lessons or courses:

### **Name + adjective game**

The aim of the game: To study the names of the participants.

Size of the group: 3-30 participants

Props: none

Space: all stand in a circle so that they can see each other face to face

If there are about 20 participants, it takes only a few minutes to learn their names by heart with this name game. It is also a very good exercise for concentration and memory.

We stand in a circle and everybody thinks of an adjective that begins with the same letter as his/her name. Then the teacher – in this example me – starts by saying “Travelling Tintti” and the next to the right repeats it and adds his “Dirty Dan”, and then the one next to him repeats “Travelling Tintti, Dirty Dan”, and adds Interesting Ingrid, etc. If you don't remember someone's name or adjective, you just nod at her/him, and that person says it again. At the end, I always repeat all of them. Then we form pairs and repeat in turn within our pairs, all helping each other, and thereafter we say once more only our own name and adjective without repeating.

## **Bomb game**

The aims of the game: To relax, have fun, and get rid of the negativity of most competitions.

Size of the group: no limits

Props: any kind of small objects (11 for each small group of 3)

Space: three chairs around a table for each small group of three is ideal, but this can also be done sitting on the floor.

If there is a lot of “who is the best, who is the smartest, who is the strongest” type of atmosphere in the group, the consequence is that there are also participants who feel that they are not accepted because they are not so good, smart, etc. This game has proved very useful to avoid all kinds of categorising in the group and though it is a real competition, it is also just fun and relaxing. The reason is that no one wins because he is clever, or loses because he is less smart! The result depends entirely on luck – good or bad – like in a lottery.

The participants are divided into small groups of three (or four, if necessary). They sit in a circle and put on the table any 11 small objects they can find, either from their own pockets and bags or from the room. Anything will do: pens, keys, spectacles, pocketbooks, rubbers, watches, rings, tickets, etc. It doesn't matter if there are several of the same things, but all items must lie apart from each other.

Person A in each group then closes his eyes and the other two, B and C, decide under which object there is a bomb. When they say “ready”, A opens his eyes and starts to collect the items, one by one. If he touches or takes the one where the bomb is, B and C shout: BUM! or BOMB! and then they count how many A managed to collect before hitting the bomb. The best result is ten, when the last is the one with the bomb. Then all objects are laid down again and person B closes her eyes, A and C decides where the bomb is, and again the same process starts. After everyone has tried once, the game is over. It is funny how often even adults take time and try to plan which object they should collect – as if you could change your luck by thinking!

## **Memory game**

Aims of the game: to recognise the difference with competitive games.

Size of the group: no limits

Props: any kind of small objects (11 for each small group of 3)

Space: three chairs around a table for each small group of three is ideal, but this can also be done sitting on the floor.

Especially when I am training teachers, after the bomb game, I always use traditional memory game(s) so that they can experience the big difference when the game is based on the skills or abilities of the players and not on good or bad luck.

This game starts in the same way as “bomb”, but person A now keeps his or her eyes open and B and C close their eyes. Then A takes one object away and says “ready”, and B and C open their eyes and try to guess which object is missing. The one who first guesses right, is the winner.

Then A and C close their eyes and B takes one object, or if we want to make the game more difficult, she doesn't take away anything, but changes the places of two objects, e.g. swaps around the key and the ticket. Then A and C open their eyes and try to find the change. An even more difficult version is, if C moves only one object a little bit and A and B must find which object has been moved.

In this game, winning has to do with good memory and concentration, and if someone in the group feels uncertain and nervous, losing even in this kind of harmless game can add to his uncertainty and stress. Therefore, it is important to analyse all traditional and new games according to the types they present: are they adding to a competitive and ranking attitude of “who is better/worse” in this group, or are they really harmless, relaxing and funny. If the losers have as much fun as the winners, any game can be a good way to warm up the group and create a pleasant atmosphere and collaboration.

### **Pushing game**

The aims of the game: to get physical movement, to control your body and to learn when it is wiser to draw back.

Size of the group: no limits

Props: none

Space: some free space around each pair in the group

The two former games didn't include any physical training, which is another important reason to play warm-up games. Most lessons in schools demand so much sitting behind desks or in chairs and writing and drawing with pens or computers that it is good to start drama lessons with physical warm-up exercises.

This one is done in pairs, standing face-to-face, distance between A and B about one meter.

Both people stand in such a position that they can keep their balance all the time. Then they start to push each other with their palms. They are allowed to push the other person only with their palms against his palms! The one who can get the partner to lose his balance, is the winner. Very soon, the players find that the best tactic is often suddenly to draw back instead of trying to push harder and harder. If countries could have the same tactics in their ever-increasing race for armament, how much money, other resources and human effort we could release for peaceful purposes and needs – for water, food, healthcare, education, culture, etc. in this world! Any games that make us at least think of this, are worth the playing!

### **Action and reaction**

The aims of the game: to learn how battles start, and how to control your actions and their effects from your partner's point of view

Size of the group: no limits

Props: not necessary, but pencil and a piece of paper for each player helps for evaluation

Space: some free space around each pair in the group

Many verbal quarrels and physical battles (and most wars!) have started from fairly small things that insulted, hurt or violated the other person/group/side in the conflict. And always the defending partner says that they just "gave back with the same measure" what they have received... In this game, participants play in pairs and study how they feel in response to their partner's reaction. Both start off standing in a stable position and throughout the exercise keep firm contact with each other, so that there will be no surprise pushes!

First, person A pushes as little and gently as possible against person B's shoulder. Then person B tries to evaluate the power that was used and pushes back against A, as small a fraction harder than she can. Then A tries to push back B, increasing the power of the push as little as he can, and so they continue. It is not allowed to speak a word, just react physically by pushing. The increase in force of the reaction should always be as little as possible. Climbing stairs is a good metaphor that I often use when explaining this exercise to a new group. We start from the bottom floor and climb up step by step as high as we want to. The most important rule is that either partner, A or B, are allowed to stop the pushing at any moment, but it must be done as follows: If A doesn't want to push any harder, he must say aloud to B: "I'll turn!" And then he pushes a little less than B had pushed him. Let's say they were on the 14<sup>th</sup> step when B had last pushed. Then A, after saying "I'll turn", tries to push so that it feels like coming down to the 13<sup>th</sup> step instead of going up to the 15<sup>th</sup>. After that they continue pushing each time a little less until they are back at the bottom, in other words no pushing at all.

After that, A and B start talking to each other and try to describe how they felt each other's reactions, and where they felt surprised, either because of the power of the pushing or perhaps because of a lack of force. The evaluation can also be done with drawings: both A and B draw two long lines on a piece of paper – without seeing each other's drawings – to describe the pushing process from beginning to the end. The first line is just a horizontally direct line, with in the middle the turning point for the strongest push (highest step in stairs) before coming down. Then they draw another line on that first one so that starting and ending points are the same, to describe how they felt their partner's and their own reactions. This new line may follow (cover) the first one, go sometimes over, sometimes under it, according to their feelings. When both A and B are ready, they compare their drawings and share their experiences and feelings.

## **2.2 - Roles and role playing**

One of the most fascinating and useful elements when using drama in the learning process or for theatre performances, is the possibility to be and act in a role. The same elements are also present in puppet theatre. In fiction, we can step into someone else's shoes and try to understand and express what this person thinks, feels, acts and looks like. But however much we try, we can never really walk in someone else's shoes, even if in real life we experience exactly the same thing, in the same place and at the same time. When there are two different people, there are always two different experiences. Nobody in the whole world knows better than me how I feel.

**The safety of being in a role:** In drama, we are not in the vulnerable situation where our person – body, clothes and behaviour – is constantly evaluated by others (and ourselves as well!) and where our thoughts and opinions are available for all kind of criticism, as is the case in reality. Because it is the role person or the puppet whose thoughts and opinions



we express, we can feel safe and need not take any responsibility for the thoughts that we present.

There are lots of stories about people whose actor roles got mixed up with their own personality. One example: A role person called Hannes, father in a famous Finnish TV series, had serious problems in his (TV) life, and the character started drinking so much that he was close to becoming an alcoholic. In his real life, the actor was fed up with the feedback from his audience, because for months, almost daily, he met people who came up to him in the street, restaurants, etc, and pressed him to stop drinking! Even when he was buying a train ticket, the official asked him to stop!

Professional actors are used to this kind of confusion. But in drama, we must be very precise with this question when working in roles.

To act a role is in many ways a very demanding task, even when we are not performing for an audience, because our only “tool” is our own body (and mind, of course). The following points have proved to help in practice, when we start role-playing.

**Who in which role?** One of the aims in drama is that participants have the possibility to try as many different types of roles as possible, which means that normally anyone can take any role. Sex, status, physical size or other characteristics are not important factors at all when planning which role each one in the group will play. Thus girls and women can play the roles of boys and men and vice versa, pupils can play the role of teachers, workers the role of bosses, small people can take the role of a tall man/woman and someone who stutters could play the role of the best speaker of the year, etc.

It is, however, important that we as teachers don't start playing the role of psychiatrist or psychologist by dividing roles with the purpose of giving therapy. Psychodrama is a really valuable form of therapy, but it

must always be done by professional psychiatrists or psychologist who are trained to use it with their patients.

Each participant should have the possibility to choose his/her role voluntarily. This is the ideal situation, but in reality the group must, of course, find the best possible solution. The role-play may for instance require a mother and nobody is willing to play that role, or there are several participants who want to play just that part. The second situation is easier to solve because sometimes it is no problem to have several people in one role. But if after negotiation we still do not have any volunteer for the role, it can sometimes be solved with the empty-chair technique (see box below, page 51) or the teacher could play the role.

**Role names:** If there is no script where the names are given, ask the participants to choose names that nobody in the group has, and that don't point to any real people known by the group. Sometimes it is enough to call the role only according to his/her position in the drama, like teacher, mother, shopkeeper, driver, etc.

If necessary, use labels or badges on the table or on clothes to make sure that participants (and possible audience) know who is who in the role-play. This helps especially when there are many players in the same improvisation and if the roles are not built up, planned and practised together in a longer process beforehand.

**Roles and identity:** Make sure that everybody knows all the time when somebody is speaking in the role and when (s)he is her/himself. This is important also for the teacher if he participates in the drama (teacher-in-role technique). It is not only in role playing that we can act in roles, but also when we as audience are putting questions to someone in "hot seating", or other types of participatory theatre forms like forum theatre, both of which are structured so that the audience forms a significant part of what happens in the presentation.

**Dropping out of the role:** If there is no audience, then there is seldom any great harm if somebody “drops out” of his role during the play. This can happen also to professional actors, and there are lots of books with theatre anecdotes where actors fell “off their roles” in the middle of a performance! The amazing thing is that we almost 100% always know, also in role plays and improvisations, when a laugh, for instance, comes from the role character and when it is the real person who gets out of his role, because he cannot help laughing in that situation!

**Evaluation of the role character:** Afterwards, all the critics and comments are addressed to the role character, and no comments are allowed about the personalities of other players.

An example: A role-play about conflict between mother and daughter. Anna is playing the role of the daughter, called Susan, who is 15 years old and has stayed out all night without permission. Judith is playing the role of Susan’s mother, Rosalyn. After the improvisation, where Rosalyn and Susan have had a discussion or maybe it is more realistic to call it a quarrel, Anna and Judith start to evaluate their role-play. Both actresses will now talk about their experiences and what they found out during the play-acting: Anna may tell how horrible Rosalyn was when she didn’t want to listen to Susan’s point of view, or how wrong she was when she suspected that Susan had also drunk alcohol and so forth. Then Judith can give her points of view about the quarrel, why her character was so angry, which of Susan’s words or gestures made her especially suspicious and which caused sympathy and understanding, etc. Anna and Judith may also evaluate their own roles as Susan and Rosalyn. The important thing is that they do not start to evaluate each other as people or draw correlations between Anna and Susan or Judith and Rosalyn!

**Off the role (de-roling):** After all role play and improvisation, it is important to make sure that everybody gets out of their role. Normally there are no problems with this, if the teacher has emphasised already in small role-play exercises how to be “in role” and how to come out of it.

But sometimes the improvisation or play can be so emotionally touching or evoke such strong feelings that it is necessary to concentrate afterwards on the process of “de-roling”.

**Role-plays and improvisation:** In fact, the difference between role-play and improvisation in drama is not very clear. Sometimes we can refer to the same activity with both of these terms. Usually when there is a written text, a script, as a basis for the acting, then it is not called improvisation, but rehearsing a previously planned/known story or event. The aim is then mostly also to produce a performance for an audience.

This does not exclude the fact that improvising is a very useful and often-used method for many directors when they rehearse with actors in theatres.

In most drama genres, improvisation is the core of the process. We can start with many kinds of stimuli like a poem, song, piece of news, picture, photo, video, object, map, story, interview and so on. The next step can then be to choose the focus or the theme of our drama, and after that we often study that theme through various kinds of improvisation.

If the improvisation is spontaneous, it may bring up more participants' thoughts and attitudes than a prepared improvisation where the roles, their characteristics and attitudes towards the core issue of the event as well as their mutual relationships are already decided beforehand. Both types are valuable tools in drama and whichever we choose, depends on the theme and aims of a particular lesson.

When we collect and choose ideas or stories for improvisation and role play, it is important to remind the participants of their full right to decide whether or how much of their private life and own experiences they want to give to the group as material.

### **2.3 - The Cat and the Nightingale: sharing presentations, evaluation and follow-ups**

The aims of the drama lesson: to learn about freedom and violence, about feeling powerless, and about when and whom we are to obey.

Size of the group: 4-20. If there are more, the time needed to share different cases in the group will be more than just a double lesson (90 minutes).

Age of the participants: over 10 years.

Props: possibly a copy of this Krylov poem to each participant (I have not found any English translation); other props depend on the improvisations planned in each small group.

Space: some privacy for each small group of 3-4 to plan and possibly rehearse their presentation.

This is one example of how to structure a drama lesson by using a poem as stimulus or pre-text for the various small groups in the class to approach the theme. The same structure – and all kind of adaptations of it – can be used with many other poems and texts for different themes as well.

#### **Warm-up games:**

What types of warm up are best for the group, always depends on the circumstances of the class. Here are some examples for this theme.

**Spider web in small groups:** The group is divided into small groups of three and they all work simultaneously. A and B form a “web” by holding each other’s hands. Person C stands between them and tries to get out of the arm web. All three players can move as high or low as they want, but it is of course not allowed to hurt anyone. Each of the three gets a turn to stand in the middle, with the other two forming the “web” and trying to prevent him from escaping.

**Spider web with the whole group:** The same is then done by the whole group so that half of the participants (A) are inside and the other half (B) form a web with their arms, holding each others' hands. The A people try to get out of the web. When they are all free, it is the B people's turn to be inside.

**Unable to go – a memory from the past:** All participants sit on their chairs or on the floor, on their own, and close their eyes. The teacher asks them to try and remember at least one real situation in their life, when they felt that they were physically hindered by something or someone to go somewhere they wanted. When they are ready, they open their eyes and when they see that the person next to them is ready too, they tell each other their story.

**Unable to do – a memory from the past:** The same as before, but this time everybody tries to remember a situation when they couldn't do something, because someone or something prevented them. When everyone is ready, i.e. eyes open, they take a new pair and then, using only mime and without speaking a word, in turn try to tell each other what was their obstacle and what they wanted to do in the situation they remembered.

**The poem as a stimulus:** The Russian poet Ivan A. Krylov (1769-1844) wrote "The weak against the strong. Is always in the wrong." He was an excellent writer who in his satirical poems and plays always took away glory from historical heroes who had used violence in their way of governing. His fables are also world famous, and I have used many of them as stimuli for drama lessons.

The teacher recites or reads to the group the poem "The Cat and The Nightingale". Copies can also be given to the participants after reciting.

The story in the poem is as follows: A cat takes a nightingale into his paws, throttles her “gently” and flatteringly asks the poor bird to sing, promising that he will release her immediately after she sings. The bird can’t sing, so the cat gets angry and chokes her harder. In mortal danger, the nightingale gives a hardly audible squeak, and the cat embarks on a disappointed and arrogant criticism – and eats the bird! The poem ends as follows: The nightingale’s singing is poor in front of a cat’s mouth!

**Sharing of parallel experiences:** The group is divided into new groups of three or four. They tell each other all kinds of parallel situations that really happened, where they themselves or some else behaved in a similar way to the cat described in the poem, and also where they or some else were in the same position as the nightingale. The focus in these stories is on what happened, and mostly it is wise that the real people, who were in the situation, are not mentioned by their own names, especially when they are known to the group. With this tactic, we get valuable material for discussion and improvisation without hurting any real people in the school/work place/town, etc.

**Preparing the improvisations:** Each group will now select one of the stories they have shared – or if they want, they can build up a new situation on the basis of the theme. After they have decided which case they want to work on, they will prepare their improvisation on it.

Here is one example of the planning process and the answers of a group of four (A, B, C and D).

1. **What?** They have chosen a situation where the boss of a gang demands one of the members to steal cigarettes from a shop.
2. **Why?** The boss is a chain smoker, he has no cash on him, he wants to show his power to others in the gang and he wants to punish one of the members by sending him to do the job.
3. **Who?** The gang of four: the boss, called Ben, will be played by person A, his friend John, played by B, the other member Ronny, played by C and the newest member in the gang, Jack, played by D. (Note! A, B, C and D can be either boys or girls).

Then they talk about the relationships of the role characters: who is/are like the cat(s), who like the nightingale(s)? Who does Ben wants to send off to steal and why just that person? Is it the new member, Jack, or is it Ronny whom Ben wants to punish because he skipped last meeting? etc.

4. **Where?** Is the meeting in the street or in a coffee shop or a pub?

5. **When?** Is it late in the evening or have they bunked school and is it in the middle of the day? What time of year is it? If they are outside, is it raining? cold?

When they have decided on these frames for their improvisation, the next step is to agree on how to carry out the event in practice:

1. Where concretely in the space (room) will they present it to the rest of the class? And where is the place for the audience?

2. What furniture and other props are needed?

3. What about costumes?

4. What is the plot of our presentation?

5. What is the main point of the story?

6. How do we end it – is there a solution or do we leave it open?

**Choosing the techniques and style:** What different techniques are used in this presentation? If the group has already been trained to use various techniques and they have difficulties to decide between several suitable ones, I often encourage them to try the least trained one to get more practice in it. Sometime it is necessary to remind the groups of the different techniques they already know – hot seating, matched groups or pairs, empty chair, doubling, shadows, thought-tracking, forum theatre, (talking) statues, etc.

How do we start (still image? darkness and sounds?...), what happens then (mime? series of still images? realistic actions?, exaggeration?...), and how do we end it (all actors disappear? lights off? stay in still image? somebody says aloud: “The end?”...).



**Hot seating** (also called “hot spot”): In this example the “Gang” group uses “hot seating” as part of their presentation. Before they start, the group must tell the audience how they want to use this hot-seating technique, because there are several ways to do it:

a) During the presentation, anyone in the **audience may say “stop!”** and ask a question from Ben, John, Ronny or Jack. For instance: “Jack, why are you so eager to please Ben?” or “Ronny, why did you tell Ben that lie about Jack?” e.g. if Ronny had told in the improvisation that Jack had stolen Ben’s mobile phone though Ronny himself took it.

b) **Someone in the group** itself, either A, B, C or D, says “**Stop**” at a certain point during the improvisation and then the audience may ask questions.

c) **At the end, all the role characters**, Ben, John, Ronny and Jack, sit **in hot chairs** and answer questions from the audience: “John, why didn’t you tell the truth to Ben, when Jack was accused by Ronnie?” (John knew that Ronnie took the mobile phone.) And John may answer: “Because I was afraid that Ronnie would then tell Ben where I was last Saturday (he was playing football with a team that had earlier kicked Ben out because of his bad behaviour) and then I’d lose Ben’s friendship.”

d) **At the end, the group members**, A, B, C and D, are seated **in hot chairs** and they answer on behalf of their role persons. For instance, the question may be: “Sarah (person B, who played the role of John), why couldn’t John tell the truth to Ben, when Jack was accused by Ronnie?” Then Sarah will answer and tell her own opinion, why John acted as he did. It may be the same reason (Saturday football game) but Sarah may also answer, “John has, in fact, decided to get out of the gang and therefore he didn’t want bring up the whole mobile business at all.”

e) **In which role** is the audience supposed to ask their questions? They can be themselves, or play a role, for instance: “Jack, I am your mother and I want to ask you, was this the first time you stole cigarettes?” or “Ben, I am your girlfriend and I want to know, why didn’t you turn up for our date last Friday night?”

**Matched groups and pairs:** It will be easier to ensure that each presentation gets evaluated properly – especially when there are many small groups and we don’t have a very long lesson – if we use the “matched group and pair” technique. This is effective not only in evaluation but also for instance in hot seating when it is possible either to limit the number of questions or sometimes to do the opposite and activate the audience to ask questions. E.g., when group number 1 is presenting, then we can decide that it is only their matched group 4 that is allowed to ask them questions in hot seating either during or after the presentation (See box below, page 43).

Matched groups: Before the presentations start, each group gets a matched group. If there are, for instance, five groups, it goes as follow :

group number 1 takes group 3

group number 2 takes group 4

group number 3 takes group 5

group number 4 takes group 1

group number 5 takes group 2

If our Gang example is performed by group number 1 with members A, B, C and D, they concentrate especially as watchers on the presentation made by group number 3. And group number 4, with members 4 A, 4 B etc, will watch especially carefully the “Gang” presentation.

If there are an equal number of groups, they can have matched groups like:

group 1 with group 4;

group 2 with group 5; and

group 3 with group 6

It is better not to match up groups with sequential numbers (1+2, 3+4, etc), because when their own presentation is just over or they will be next to present, they cannot concentrate as carefully as watchers.

Matched pairs: Inside each group, the members A, B, C and D decide who will be the matched pair for whom in their matched group. For instance, in group 4 (which was the matched group for The Gang group, number 1) person (4) A may take person D as his matched pair and then watches Jack, the new member of the gang, who was played by (1) D. And in the same way person (4) B may follow especially carefully what John, played by Sarah (1) B, does in the improvisation, etc.

If there is an equal number of groups, it is possible to make the matched pairs as follows: Person (1) A with person (4) A; (1) B with (4) B, that is, each group arranges before presentations with their matched group, who will be who's matched pair.

Sometimes it is a good technique to go deeper and find other points of view for a certain theme, if we ask the matched groups to re-perform the same improvisation. Even if the events and solutions are exactly the same, when another person does them, the motivations and reactions get new perspectives. This comes close to different forms of forum theatre.

**Sharing the presentations:** When all the groups are ready with their preparations, the teacher lets them start with their presentations. Each group tells the audience where the watchers are supposed to be and how they should participate. Sometimes it is worth giving each group a short moment for concentration and asking them, eyes closed, to check some elements of their story and/or of their role character, before they start their presentation. It is also a good break and relaxing for the others as audience, if they have already seen two or three improvisations. During this short break, the teacher can make sure that the matched group is aware that this following presentation is the one they are particularly supposed to focus on.

**Evaluation:** After all presentations are seen, each group starts the evaluation. In this particular case, the main questions to answer and focus on in the discussion are:

- Who were cats and who were nightingales and why?
- Were there changes in their status from the beginning through to the end?
- Could it have been possible to avoid physically or mentally violent behaviour? If so, how?

If the class has not done much drama before, it is good to remind them before they start evaluation that the point is not, who acted well and who not, but what came out through the role person's rags, acts and mime, and especially his/her motivations for what (s)he did and relationships with the others in the role play.

Each small group has two tasks:

**Their own presentation:** First the group can answer these questions and share their experiences of and feelings on their own presentation in the discussion. For instance, what new, perhaps surprising elements came up spontaneously in the scenes of their improvisation or in their own or their partners' role character?

In group 1, there might be the following additions:

- Did the initially designated “cat” character (Ben) continue to be “the cat”, or were there moments when he was in the position of the nightingale – afraid, unable to do something asked of him?
- Was there another cat behind the cat? (Ben and John)
- Were there invisible cats? (e.g. Ronnie’s father, Ben’s girlfriend, policeman, etc. who were not present in the improvisation).
- Were there other cats? (Ronny accusing Jack) etc.
- And the same questions for those in the role of nightingales: Were there moments when they (e.g. Jack, John) were almost or totally cats? Towards whom?
- Did the chosen technique (hot seating) work as they wanted?
- What new aspects came up regarding the theme or their role characters from the questions asked by the audience and/or from their own answers?

**Matched group and matched pairs (see box above, page 43):** After the former discussion, the group will evaluate in the same way what they saw and found in the improvisation made by their matched group (3) and pairs, and try to find all the changes in the status composition during the improvisation. Everybody gives his/her argumentation also from the point of view of his/her matched pair’s role. There is no need to find any group agreement as final evaluation! Sometimes participants can have totally conflicting interpretations about what they have seen, which is a good start for a deeper, different analysis and discussion.

**Evaluation by the whole group:** When the small groups are ready with their two former tasks, the whole class gather in a big circle so that they can see each other face-to-face. It helps to remember who was in which role, if the members of each small group sit next to each other. It is no problem to remember the matched pairs, but if there are 4-5 other groups and 4 members in each, then it can easily get confusing. It is also helpful

if in the evaluation discussion we follow the same order as in the presentations.

So, we start with group number 1, in this example the “Gang” story: First, group 4 tells their opinions and evaluation, what and how they saw the story and the role characters and their relationships, who were cats and when, etc.

If they had different interpretations, they tell all of those now, too. After that, other participants may give their comments and questions, and only after that the members of group 1 will tell their own points of view: Do they agree with the others’ interpretations? What was planned beforehand and what surprises did they find themselves during and after their presentation? They can now also share their planning process with the others.

Then group number 5 gives their evaluation of the presentation made by group 2, etc. so that all presentations will be evaluated.

**Follow-ups:** At the end of the session, we gather all ideas, sub-texts and themes that came up during the lesson (in small groups, during presentations or in evaluations) and that we think are worth **returning to in future**. Sometimes it can be interesting just to try and do the same presentation with different styles or techniques, or perhaps some role characters turn out to be so interesting that we want to follow more of their life stories with new improvisations. Or sometimes we want to make up different endings to the same story and evaluate them, or we may decide next time to do the same stories with the same characters and have a look at their lives 10 years later, etc.

Sometimes, it could be useful to continue the drama lesson by giving **homework** linked to the questions on the theme. In this case, students might for instance write an essay at home about how a fairly insignificant event can later cause violent behaviour or acts.

Or they must make a list of books or films in which they recognise the same theme as in the poem of The Cat and The Nightingale. Or they can read and analyse other poems by Krylov and choose one of them to prepare a presentation.

#### **2.4 - Cinderella: cooperation and improvisation**

A case study on how to use drama games and role-play as part of the process to produce a theatre performance with children.

Time: 2 hours once a week over 4 months

Size of the group: about 20 participants

Space: a normal classroom with movable desks

Age: over 8 years old

Children chose the classic fairy tale Cinderella and wanted to make a theatre performance of it and present it to their parents and friends. Later, we also held some performances in kindergartens and one in an old people's home, and the children of a nearby kindergarten also came to see it.

**Start with brainstorm:** We sit in a big circle on the floor, eyes closed, and everybody says anything that comes to their mind when they think of the Cinderella story. If two members start speaking at the same time, one must wait and say it again later. It doesn't matter if the same things come up several times. No comments or criticism are allowed and anything is ok, like it is always in brainstorms. There will be all kind of images, people, costumes, items, animals, sounds, attitudes, dreams, interiors, etc.

**Mime exercises:** After no one wants to add any more, we open our eyes, stand up and work in pairs. Person A presents in mime, without words, one of the mentioned things that (s)he remembers and thinks to be important in Cinderella's story. Person B tries to guess what it was.

Then B presents his/her choice and A tries to guess. This can be done two or three times.

**Choosing the focus:** Then two pairs combine and share in a group of 4 the words or ideas they had chosen and presented. They write down their lists, and all the lists are put up on the wall.

In the following example, we choose “excluded” as a keyword (theme), because it is very often one of the most mentioned ideas in these lists. It is a theme dear to young people who try to find their own place in their social groups and in the community and who have all experienced moments when they were not accepted by others.

**Examples of being excluded in everyday life:** In small groups of 3-4, participants invent all kinds of situations where somebody is excluded by others. These situations can be at home in their family circle, at school, in workplaces, in the army, in hospital, in prison, in a scout camp, a football team, congresses, nightclubs, etc.

**Improvisations on exclusion:** The various groups all work at the same time and try out some of these situations so that everybody gets a turn in the role of the excluded person. For instance, the group choose a situation in a scout camp and they are supposed to decide who of the four are going to sleep together in the same tent, where 3 of them don't want to take the fourth one (role name e.g. Anna or Peter, providing there are no such names among participants!) into the same tent with them.

They now do the role-play 4 times so that everybody has a chance to play Anna or Peter. After that, they have a short discussion about how they felt in both types of roles: when they were one of the 3, and when they were Anna or Peter. Then the groups break up and form new groups of 4, choose another case of exclusion and go through it in the same way.



**Fairies in everyday life:** The group is divided into new small groups in which they tell each other who in real life can be compared with fairies and what kind of good acts they might do. Father Christmas/Santa Claus? Godmother or godfather? Grandparents? Captain of the ice hockey team? etc. And in which situations? Birthday? School exam? On holiday? etc.

**All kinds of stepmothers in daily life:** Again participants form new small groups of 3-4 and try this time to identify stepmothers in everyday life. Who are those who make others unhappy by acting like the stepmother or stepsisters did towards Cinderella in the story? Sometimes the participants don't mention only people in these roles, but also animals, e.g. the dog demanding a walk very early every morning, or activities that take two or three evenings of their spare time every week.

In groups of older students or adults there may be examples such as modern automatization, which forces many of us to work like Cinderellas or do tasks that before used to be done by professionals or civil servants, for instance we spend entire evenings behind computers paying bills, which was earlier the job of the bank and its officials, or we have to fill up our cars ourselves, etc.

**Cinderellas in real life:** All participants are asked to find a spot to sit down in a comfortable, relaxed position. It can be on the floor, in a chair, on the table – any place inside the room. Then they close their eyes and start to think of such situations in their own lives, when they felt that somebody was like a fairy, another like a stepmother, some like stepsisters and they themselves like Cinderella, working like a dog or being like a princess at a ball.

**Improvisations with fairies and stepmothers:** For this exercise, new small groups are formed to get as many fresh ideas as possible from the former discussions and everyone's own experiences. After the discussion, each group chooses one situation and prepares their version

of “Cinderella today”. It can be any of the stories that they had shared or a combination of two or more of them, or they can plan a totally new one. When they are ready, each group presents their improvisation to the others.

It was almost a shock for me the first time I saw a version where young children had invented an improvisation with the divorced father as fairy, when he takes his child with him once or twice a month and go out to some special place, to movies or to swim, etc. The real mother was in their story like the stepmother, who asked the child to clean his room, to do his homework, etc. In many improvisations the possible new women in the father’s life tried to please the child as much as possible and the new man in mother’s life was like Cinderella’s stepmother. Of course, there have been many opposite versions as well, but in any case, many stereotypes emerged that these were well worth working through in drama!

**Thought tracking:** This is close to hot seating and another useful form of building up a role or getting more information about a character in the role-play. It is also called “thought bubbles” and it can be done either by the person in the role or by someone playing the double for that role. If somebody in the audience or the teacher wants to know more about the portrayed character, (s)he can go to that role person or his/her double, tap him or her on the shoulder and ask “What are you thinking right now?”, and the person answers in role (like in hot seating). This thought tracking could be done either so that only the one who asks, hears the answer, or so that all participants, both those in the improvisation and those in the audience, can hear.

**Empty chair:** This is a very useful technique, in particular if we want to treat extra role characters in a short improvisation or delve deeper into our own roles. It can also be used for role characters that no one wanted to take for some reason or another.

Sometimes in emotionally taxing roles, it is necessary to save participants from being in too hard a position like hot seating, or it is just good to take a bit of distance from one's role character by using an empty chair. Or if we want to leave the solution of the conflict open in our improvisation, then again it is practical to put the role person, who is in charge of the final solution, in the empty chair. (See box below.)

#### **Empty-chair technique**

Almost anyone in the improvisation can be in the "empty chair", and it means that others act as if the person were there. This means that (s)he cannot answer questions or take part in the role playing from his/her character's point of view, but that all the others can ask or say anything to that character in the empty chair.

For instance, the group has decided to do the improvisation (see above) about a divorced father who comes to pick up his daughter, Maria, to take her to the movies and snack bar after that. Maria's mother Eve is in the empty chair (the group has told this to the audience beforehand) and Maria is very angry at her, because she has decided that Maria must be back home by nine, which means that they must leave out either the cinema or the snack bar. In the presentation, Maria can try to change her mother's mind by making promises, or she may say all kinds of naughty things to hurt her mother in that chair. When her father comes, he can also speak to his ex-wife

Eve using the same technique.

At the end of the presentation, the other participants may also ask questions or make comments to Eve, i.e. to the empty chair. As a technique it is then close to "hot seating" ( see 2.3 ). The questions, although without answers, reveal a lot of information about various points of the situation and people in it, and it is also an effective way for those playing the roles of Maria and her father, to deepen their role characters.

When the children then start to practice the original story of Cinderella for their performance, they have a much deeper grasp and awareness of the story and the characters in it. And although they may not be able to express all that understanding when acting in their roles, they surely have learnt a lot about the sub-themes and wisdom of that story. (Unfortunately, what many children and adults remember as the main thing of the Cinderella story, is nothing more than: If only you can get beautiful clothes, then all the problems of your life are over and you'll get the prince and live happily ever after!)

I wonder how many conflicts in marriage and divorce have roots similar in kind to these simplified fairy tales, novels, movies and TV soap operas. The dominating stereotypes in most of them are still that boys and men need nothing but muscles and power to conquer their enemies and that the main task for girls and women is to admire them and look good all the time. I will believe that these are the keys for success in everyday family life, the day I meet a couple who still has fun after 20 or 30 years together, for the simple reason that the husband had and still has the fastest and most expensive car and he was and still is stronger than others, and that the wife had and still has longer eyelashes and a sexier body than anyone else...

### **3 - Peace education with children and adults**

I don't know of any war that did not start from the actions of adults, but in each of them there were always plenty of children as victims. What kind of models do leaders' and adults' behaviour and acts give our children? This is one of the themes that have interested me all along in my teaching, both with children and with adults, teachers, bosses, social leaders, etc. For more than 10 years, I led family summer courses with between 40 and 95 participants, from babies to grandparents, as well as courses for mother tongue and foreign-language teachers together with their own children. Peace education was always one of the most important aims of these courses.

The following examples are from these summer courses, but all the games, exercises and improvisations can easily be adapted for groups with only children or youngsters or adults. The courses for teachers with their own children were especially planned so that they could afterwards take the contents of the course into their classrooms for their own teaching purposes during the term.

How do you collaborate and cooperate when there are so many different personalities with so many different lifestyles, values and professions, and children and adults stay together day and night working on the same theme? That was the big challenge to answer when the first course began, and the best reward was to see how much they all enjoyed putting their imagination into play and working together. Many of the families or teachers came back every summer year after year to these weeklong creative-activity courses, and also brought friends along. The participants included grandparents and grandchildren, or godmothers who had no children of their own, but came with their godchildren, or aunts and uncles with their nephews and nieces, and so on – not only the traditional father-mother-plus-children families. Whoever they were, all enjoyed the possibility of a fun holiday week and the teachers at the same time went home with a course in educational drama.

Every course had a special theme and as the week progressed, we built up our own story that integrated all the improvisations, games, songs and plays. One of the unanimous and unalterable rules for every course was that nothing could be solved through violence. Every evening when we all gathered together in a big hall, we continued to cook up our story so that anyone could add his or her ideas into it.

The important feature of these self-made stories is that everyone can participate with his or her ideas, and that children and adults are equal. The joy of inventing together and seeing that one's own additions and inventions are accepted and concretised either immediately or during the following days, make this method a very activating form of

collaboration. Nobody wins, nobody loses, and there are no enemies or opponents but lots of excitement and problems to be solved together. For this, everybody in the group is necessary and equally valuable (see the principles of games in chapter 2.1).

### **3.1 - The beginning of the story**

On the very first evening, when the stories start, I ask the participants a question such as “Can any of you guess what I saw last night in the twilight?” Normally at that stage, most of them think that I already have a certain story in my mind and thus that there is also a correct answer to the question. But very quickly they realise that there is no such before-planned story, only the initiating question, and thereafter they themselves are asked to add any kind of elements – except violent behaviour – into the plot. If somebody suggests that the people in the story start to fight, I just continue, ”Yes, you are right, (s)he really was so angry that (s)he wanted to hit that boy, but before... (or suddenly... or who knows what (s)he decided to do first... etc)” and then I ask the audience to invent different solutions instead of fighting!

### **3.2 - Bringing outsiders into the story**

It is fantastic to see people’s playful attitude and enthusiasm to participate in these stories, not only among the adults and children in the workshops, but also among total outsiders, whose help I so often have needed – policemen, library/post/bank officials, shopkeepers, pharmacists, and the inhabitants of villages and towns. I have asked them to make phone calls, write official library cards or bankbooks for those fantasy characters, give pills with proper prescriptions with the name of a imaginary person to help with absent-mindedness, and so on, and though it has taken their time and demanded extra work with no remuneration, they have always been flexible and done it with pleasure and smile!

### **3.3 - Traditional fairytales with adults**

In these family courses, the children always had their own programme 2-3 hours every day while the adults had lessons and exercises together. During these lessons, we went through most of the traditional fairytales. We first studied role-play and other basics for (socio-) drama and then carefully analysed the fairytales through several improvisations. It was always amazing for the whole group to realise how many of these well known stories included violence in the eternal battle between good and evil. When the heroes or idols were to be saved and/or their enemies, such as wolves or witches, had to be punished, this was mostly done by all kinds of violent means. Very, very few fairytales include negotiation in conflict situations.

Looking at world politics today – and in history – we see a lot of the same simplifying conflict-solving pattern. This is why peace education is so important in education in general, not only in drama and other arts, but also in all subjects.

### **3.4 - Nestori Nokelainen, the invisible chimneysweep**

One year, the central person in our story was Nestori Nokelainen, a chimneysweep who ate magic powder that made him invisible (neither children nor adults had seen him!), lost his bicycle key (the children later found a real key in the garden), sent a real letter to thank us for returning the key (the children asked me to write some words on paper, because they wanted to make sure that it wasn't me who had written the letter... To avoid revealing in this kind of situations I either ask an outsider to write the letters, or write with a really different handwriting or with my left hand).

Before Nestori's key was found and returned to him, the children and adults had invented all kinds of improvisations on the problems that occurred when people in the village couldn't heat their houses. The dirty

chimneys caused more and more problems when Nestori couldn't come to clean them without his bicycle. He once tried to take a bus, but because he was invisible, a very fat lady sat on his lap and he didn't dare try that again...

### **3.5 - The story comes "true"**

As the story – and the family-course weeks! – draw to an end, the children mostly want to see the fictitious people. This is also the point where they – especially children between 7 and 15 years – at last try to find out that the story is not true but a fairytale. But for me, it spoils the fun if we give up and reveal that it was all done by tricks. The illusion is worth sustaining, and afterwards these role figures have turned out to be the most fascinating part of the courses.

In this case, it was on the Thursday night that the children demanded to see the make-believe person when they told me that the magic powder, which had made Nestori invisible, lost its power after 5 days! They wanted so much to see Nestori, and most of them were sure that I must now confess to them that it was only a fairytale and that such a person didn't really exist! But the next day, I went to see the real chimneysweep of the village and asked him to come and participate in our party and programme. It took long to convince him that all he needed to do to "act" the part, was to come, show the key (which I gave him) and once again thank the children and ask whether they had received his letter of thanks (I showed him the letter too)! Finally, he accepted. And what a success it was when he entered in his black overall with soot all over his face, carrying black brushes and other tools, and showed the key that the children immediately recognised as the one they had found! Even the adults were whispering to each other "who is he?" and tried to find out whether one of the male participants had taken the role! I never revealed his real identity. For us, he was Nestori Nokelainen, the village chimneysweep.



### 3.6 - Integrating other art forms

All such one-week courses had a party at the end, which also served as a good summary of all the different themes and the art forms through which they had been studied. Each small group would choose a piece of the programme and though the preparation time was always too short, the results were delightful and well received by the rest of the group: they knew the (lack of) facilities, because they were all “in the same boat”. Very often, the party at the same time forms the end of the made-up story. For instance, once the theme was “past, present and future”, and the party was the opening ceremony of the museum that we had prepared throughout the week. In the museum, visitors could see not only different items of the past, but also improvisations on different lifestyles from history, life today and also – with the help of a “time machine” –from the future!

Some examples of the most common programme items at these parties:

- A self-made chronicle, which tells all that has happened during the week/course. The words are the participants’ own, but the melodies are mostly borrowed from well-known songs, or the presentation is done in rap style. Sometimes the chronicle is performed with mime, without words, sometimes with still images or self-made slides (like the one for Nestori, see later in this chapter).
- A play that can be a modern version of an old fairytale, a collage of different fairytales, an adaptation of some famous movie, (short) novel or play with special focus on the theme of the course. Sometimes, the group acts out like puppets simultaneously with the tale presented by a storyteller.
- Lots of games, plays and singing together.

In the case where we had Nestori Nokelainen as a key person to remind us that we all need each other and that only with cooperation we can manage in this world, one group of adults and children did a presentation with self-made slides. They had collected flowers and grass from the fields and forest as well as pieces of paper in different colours and transparent, coloured folios. They also used felt-tip pens, ink, liquid soap, ash, dust, etc. and of course slide frames. The slide show gave a fascinating picture of all the problems that occurred in the village when Nestori was invisible and couldn't work, and how dusty and ugly the houses, gardens and even people were, because of the smoky air caused by the blocked chimneys. Unfortunately, "Nestori" had to leave us before the show, so next morning, on Saturday, I called him and asked him to come again and bring his wife too, so that they could both have lunch with us and watch the group present their slide show again!

This time he came with normal, everyday clothes – T-shirt and jeans – and the children were terribly excited, whispering in small groups, trying to guess whether it was the same man as yesterday or not. Many of them even wanted to touch him a bit... "Of course, but he was in the sauna last night after all the work and now he is clean!" declared a 5-year-old girl, and that explanation was unanimously accepted by the group – and confirmed by his wife with a hearty laugh!

It is my sincere hope that these games and examples may be of some help to teachers who try to get nightingales to sing or to clean all kinds of chimneys of life in this violent world.

## **PART II:**

### **ARTS IN SOCIAL AND PSYCHOLOGICAL STRESSFUL ENVIRONMENTS**

This part presents three articles covering three different themes: War, Poverty and Social Inhibition. They present practical examples using, drama, visual arts and puppets in confidence building with children living in a social or psychological stressful environment.

The first paper *Drama and War – Approaches and Possibilities* by Vlado Krušić, touches on the issue of children in war situations. It explains the effects of drama techniques in a post conflict situation.

The second article *The mosaic of self-determination: Land is Life* by Dan Baron Cohen & Manoela Souza, illustrates how visual arts can be used in the education and promotion of social cohesion in poverty stricken communities.

The chapter's last article *Puppets in children's development* by Edvard Majaron, suggests a method of expression for children suffering from social inhibitions such as fear of self-expression in public. The author describes the relationship between the art of puppetry and the emotional development of the child.

## **A - DRAMA AND WAR – APPROACHES AND POSSIBILITIES**

*By Vlado Krušić<sup>17</sup>*

### **Introduction**

There is a Latin proverb that says, "When the arms speak, the Muses fall silent." In the height of battle when the only important thing is staying alive, such a statement holds true. In a larger sense, it also holds true when we think of the reduction of financial means assigned to culture and art – and, of course, to education – in favour of the increase in military spending. Or when personal artistic statements are being censored as threats to official belligerent ideologies.

On the other hand, there are examples which refute the proverb. Life in besieged Sarajevo nine years ago confirms how the arts were used as a kind of resistance to aggression and as a pledge of sanity and human values faced with the frantically rolling grindstone of war.

However, the relationship between war and its effects, on one side, and art, on the other, is in fact much more complex and cannot be reduced to the context of any single war. There are conflicts that last for decades, like those in the Middle East, Korea and Northern Ireland. Furthermore, conflicts that are considered long-finished leave their traces upon the lives and souls of those who lived through them. War is a traumatic experience that marks a human being for the rest of his/her life. It becomes a part of his/her experience and very often has a decisive influence on the opinions, behaviour and personal values of those who are exposed to it.

The artwork inspired by war often appears decades after the real events to which they are related. It is perfectly justified, and not in the least un-

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artistic, to consider such art as a cultural and therapeutic response to the collective and individual traumatic experience of war and to everything it brings – suffering, destruction and conflict. Among such responses are the dark visions of the French occupation of Spain in the work of Francisco Goya at the beginning of the 19-century, Leo Tolstoy's almost journalistic reports on the fall of Sebastopol in the Crimean war, and the music of Krzysztof Penderecki, which was inspired by the horrors of World War II.

The pinnacles of artistic creativity give us a model for what we want to stress here once again: that the field of art and different kinds of artistic expression create an opportunity to express, recognise and better understand traumatic experiences and conflicts. When we speak of masterpieces, which all the above-mentioned creations are, we are talking, first and foremost, about the cultural and humanistic effect of these works. We perceive them as bearing evidence of the destiny of the community and its members in the war. In these works we are also aware of the explicitly negative evaluation of war as such. All these examples are part of the socially recognisable field of *professional* art and its reception.

But when we think of artistic expression as a means to heal “ordinary” people's wounds caused by war trauma, or to educate children and youth for a better world without intolerance, aggression and war, we're talking about some kind of "applied art", that is to say art with an educational or therapeutic task. Is this approach justified by facts and experiences? In other words, what can art do confronted with war and all the forces that give rise to it? How much and in what ways does art educate? And how does it cure? We are deeply convinced of the power of art, if not to make the world better, then at least to make it bearable and worth living. This noble idea has already become part of the policies of many national and international institutions, organisations, foundations and communities, as well as of official national school curricula. However, today, when the logic of power is once more jeopardizing our system of international

social and legal values, it seems absolutely necessary to emphasize, again and again, loudly and with arguments, the humanistic value of education for and through art. Otherwise, art education and education through art will risk becoming the mere tools for decorating, promoting and confirming this very same logic that is reducing human values and ideals worth living for to the selfish ethics of the richest and the most powerful, the ethics serving to justify their power and to maintain the status quo, regardless of the consequences for the rest of humanity.

So, asking rhetorically what drama can do faced with war and conflict, I'll try to give some evidence of its indisputable usefulness and indispensability, as well as some dilemmas. For this purpose, I shall use personal experiences and some of my articles as well as those of authors from different parts of the world.

### **The use of drama in a war situation**

In December 1996 in Zagreb, Croatia, a conference entitled "Possibilities of Educational Drama in Curing the Psychosocial Effects of War on Children and Youth" was held. To choose *educational* drama work as a conference subject was an absolute novelty in a country where dramatic creativity of children is viewed as a socially desirable, but artistically not too much appreciated kind of amateurism.

Around seventy participants were gathered at the conference, from various professions – schoolteachers and educators of all kinds, social workers, psychologists and therapists, theatre pedagogues and artists. Let us see first the context in which the conference took place:

"The first Croatian nation-wide screening for post-traumatic stress among elementary school children realised after the war proved strikingly that *virtually all children* in Croatia, no matter where they lived during active military operations, were exposed to lasting series of traumatic war experiences – 92.1% of all children experienced terror due to air or general raids; 90.2% of them spent more than 36 hours in shelters; 74% of

them witnessed shooting in their immediate environment including shooting in the home; 46% were forced to leave home; 37% changed school; 31% faced grief and mourning after losing something very important in their personal life, whether a person, a pet, one of their dearest toys, a plant or something similar.

Lastly, research experience from similar conditions would suggest that badly adapted parental and family responses to warfare might shape a series of adverse developmental trends in children, many of which may not necessarily be recognised in the traditional domain of psychopathology. What many practising psychologists observed in Croatia, since the very first days of warfare, is that a great many families with mixed ethnic backgrounds faced a host of largely unresolved moral issues, along with dramatic misunderstandings and mutual victimisation among family members. In these families, intolerance towards children's special emotional needs were frequent, as were cases of their abuse and maltreatment<sup>18</sup>.

It was not necessary to publish these data for teachers, educators and other professionals to respond. They could directly experience all of these things in their everyday work with children throughout Croatia – in schools, kindergartens, various youth institutions, refugee camps and hospitals.

Our conference clearly demonstrated that most educators *spontaneously* used drama and theatre as instruments that enabled children to express their fears and other emotions resulting from the experience of war. In drama (including puppet work), they recognised a medium that was suitable for the urgent needs and problems of children they were working with.

Another important insight was that during and after the war in Croatia, and later in Bosnia and Herzegovina, through the mediation of various humanitarian organisations and together with different forms of material

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<sup>18</sup>Krušić, 1996:57

support, also came the methods of modern drama education, which immediately found their partisans right among those who, spontaneously and usually without any particular specialist knowledge, reached for dramatic expression in order to help the children they worked with. In these methods, they recognised the elements they sometimes discovered themselves, thus confirming their earlier experiences and motivating them for future work.

### **Why was the medium of drama so attractive, and what purpose exactly did it serve?**

In Great Britain, the psychologists Anna Freud and Dorothy Burlingham stated in 1944:

War acquires comparatively little significance for children so long as it only threatens their lives, disturbs their material comfort or cuts their food rations. It becomes enormously significant the moment it breaks up family life and uproots the first emotional attachments of the child within the family group.<sup>19</sup>

"We can say that the stability of the social structures that assure and represent the values for children also give them a feeling of security, a fixed point, a guideline they can use in any crisis. Besides family values, there are the social, cultural and spiritual values shared by their society or community. If they lose them, they might lose their fixed point, their goal in life, and possibly their reason for living."<sup>20</sup>

It is especially difficult for children to take a psychological distance from what is going on around them. They are vulnerable and lack the necessary patience for waiting for their troubles and fears to go away. They need safety to grow up and learn. Children who have experienced war and trauma are in a conflicting position: on the one hand, they suppress the negative experiences, since they don't know how to cope

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<sup>19</sup> Ressler, 1992

<sup>20</sup> Krušić, 1996:54



with them, and on the other hand, they subconsciously want to understand and resolve them. Drama as a collective and synergetic experience, based on the universal human capacity to represent beings, things, events and phenomena by means of role play, perhaps more so than any other medium, makes it possible for psychological distance to occur, thus creating the distance necessary for an indirect, metaphorical approach to unpleasant experiences and for their eventual resolution. This idea is congruent with modern psychotherapeutic procedures as well as with Aristotle's theory of catharsis, with which he explains the meaning of Greek tragedy.

The forms of individual drama and theatre work elaborated at our conference in 1996 consisted of different experiences: from, conditionally speaking, "escapist" themes to the conscientious endeavours to help children and young people face their war experiences and overcome them, i.e. transform them into experiences belonging to the past.

The term "escapism" can be very ambiguous in the context of work with children in war and post-war conditions. When children faced with war trauma role-play a fairytale with a happy ending, it might not have the same meaning for them as for children without such experiences. Besides, most fairytales contain something that in the children's real life might have become relative and uncertain, e.g. human values, a sense of right and wrong, truth and untruth, the real and the unreal. Acting out a story with a happy meaning meant, for these children, entering the world of more or less stable and recognisable values. For children with a shattered system of values, it is a very important achievement when they, at least in the context of dramatic fiction, come to believe that good will be rewarded and evil punished.

The same holds true for those experiences of which the only goal is to entertain the young participants and their audience. In war and post-war contexts, many people, as well as their children, affected by suffering

and the loss of loved ones, lose the capacity of simple, everyday joy. In this way, the simple act of entertaining the children and their audience becomes a particularly important psychosocial task.

On the other hand, the most impressive example of a cathartic confrontation with war trauma through the theatre metaphor was rendered by the Mostar Youth Theatre from Bosnia and Herzegovina. Their powerful play, "*Pax Bosnensis*," was based on the young performers' real war experiences. After aesthetic goals, the underlying purpose that was constantly present in the project was the psychotherapeutic one, expressed in the statement that "the play should be performed until it finally becomes '*only theatre*' for the performers". They performed it for eight years all around the world and have completely succeeded in their therapeutic goal. On the other hand, on the institutional and socio-cultural level, Mostar Youth Theatre today represents an important gathering place for young theatre artists and drama pedagogues not only from both parts of the once divided city of Mostar, but also from all parts of Bosnia and Herzegovina and South Eastern Europe.

### **Drama in the post-war period**

During the war period in former Yugoslavia, drama played more or less the role of "emergency health service", which is to say in the absolutely uncertain conditions of acute warfare. After the war, however, its task became on one hand *curative*, seeking to heal the traumas caused by the war, and on the other hand *preventive*, with the aim of educating children and young people for peace and tolerance among different ethnic groups. It is important to note that these tasks were not elaborated by any official school authorities in Croatia or in Bosnia and Herzegovina, because drama so far is not part of the official curricula, except as an extracurricular activity.

What results can be seen ten years after the war in Croatia and seven years after the Dayton accord for Bosnia and Herzegovina? Can we confirm the success of these post-war endeavours?

The results vary according to different socio-cultural contexts and capacities to run an organised and continuous drama or theatre programme (competent drama teachers, continuous projects and financial support). In Croatia, in the areas where Croats and Serbs live side by side and where the war experiences were drastic, the actual system of values prevailing inside each national group in principal (with some exceptions) excludes any spontaneous cooperation with members of the other ethnicity. Inter-ethnic contacts tend to be "official". In other words, they tend to be executed by the official representatives of each group, while cooperation among children and young people is supposed to be kept strictly inside the officially anticipated frameworks. Exceptions are made by non-governmental organisations that are not restricted by any "official" national policy of local or school authorities. The situation is also better in bigger urban environments where the level of education is generally higher and where attitudes and relationships among people tend to be more liberal with less pressure to confess one's national identity at the slightest occasion, however insignificant it may be.

In Bosnia and Herzegovina the experiences are similar. They depend on how compact the ethnic groups are in a certain region, as well as on the influence of the official politics actually in power. It is also true here that the main contribution to tolerance and peace education comes from non-governmental organisations unburdened by any kind of "official" national ideologies. The Mostar example demonstrates that positive results are possible even in a town that sustained enormous material devastation and human losses. To understand this we should bear in mind that Mostar was also the town in which, before the war, over 40% of all marriages were ethnically mixed and where the conflict was mainly between political powers that had their bases in the much more

ethnically stratified non-urban territories surrounding the city itself. With its fundamental openness towards all nationalities living in Mostar, as well as towards international artists and institutions, the Mostar Youth Theatre in fact tried to restore the urban tradition of cultural and artistic tolerance, as well as creative freedom and cooperation, which existed in Mostar before the war. After several years of hard work, their membership once again is made up of all ethnic groups, and they perform in all parts of the once rigorously divided town.

### **Drama to teach peace and tolerance**

Let me now present some examples of official policies trying to incorporate drama and theatre as a means of educating children and young people in the spirit of peace and tolerance. Here, I am going to speak about the Israeli and Northern Irish experiences.

In the case of Israel, I shall use two articles, written seven years apart, by the Jewish drama teacher and writer, Shifra Schonmann.

In her first article, written in 1996, she describes three of many theatre projects that came as a result of the "year of peace" declared by the Israeli school authorities in 1995. It was the period after the first Palestinian *intifada*, when a strong peace process was in progress and when a peaceful solution to the fifty-year-long Israeli-Arab conflict was on the horizon. At this precise moment, Israeli school authorities started and supported many programmes of cooperation and understanding between Israelis and Arabs in order to build a culture of peace and tolerance indispensable for the future co-existence of the two ethnic communities. These experiences were assessed on the presumption that live contact created through a theatre project and collective creation by the young members of the two communities would initiate a change in individual attitudes and prejudices. During the period of movement towards a peace agreement, such a project seemed very promising and encouraging, although not without some noticed problems.

It is well known what happened after these promising years: the peace process slowed down and finally stopped, and in autumn 2000, the second *intifada* began, even more terrible, devastating and bloody than the first one.

In her second article, written in 2001, Shifra Schonmann analyses the results and "misconceptions" of the described project with much more scepticism about the possibilities of drama in building a culture of peace. However, her scepticism is not without hope. Rather, she sees a realistic possibility for drama and theatre to contribute to peace within the framework of the Israeli-Arab conflict and draws some conclusions that seem to be relevant in other similar situations. She writes:

I am now more attuned to the idea that building a culture of peace is a long-term process which has many stages. (...) Unfortunately, we are now not in the appropriate stage to conduct peace projects based on the contact theory, simply because of the theatre's close ties to real life. Unfortunately, because life here is deep in the culture of war and violence, drama education activities cannot smooth away any difficulties. On the contrary, drama education activities amplify the problems and sharpen the stereotypes that one group has of the other. (...)

In situations of acute social and political tension, I would like to advance the proposition that peace education, despite its unique and indispensable contribution in certain contexts and settings, nonetheless fails to be efficient and, to a certain extent, may prove to be even counterproductive when used in the context of long-standing charged confrontations such as the Israeli-Arab conflict. This is not to undermine the vital and constructive role peace education can play in post-conflict situations, but I would like to challenge the axiom that peace education is applicable to all stages of conflict and hostilities.

My basic claim here is that peace education demands an emotional climate, peace as a cultural process, and peace as a mode of individual transformation towards justice. One cannot build this atmosphere in a vacuum, ignoring the heated situation in real life. So one has to admit that

there are times in life, stages in life, when one just has to stop. Doing things wrongly is worse than doing nothing.<sup>21</sup>

These conclusions have, in a way, been confirmed by drama teachers in other settings marked by long-running conflicts. One of them is Northern Ireland, in which the official school curriculum of 1991 envisaged the same noble task for drama: "a vehicle which could promote understanding between different traditions within community"<sup>22</sup>. In order to achieve this, a special educational field was defined – Education for Mutual Understanding – where the students were supposed to learn and understand "how society works at family, local and wider levels...", then to get to know "the different cultural traditions which influence people who live in Northern Ireland...", and to learn "non-violent approaches to the resolution of conflict in a variety of contexts"<sup>23</sup>.

Hamish Fyfe, the Northern Irish drama teacher whose reflections from 1996 I present here, asserts several reasons why drama in Northern Ireland cannot easily fulfil such expectations. His first objection is that the programme conceived in this way "tends to imply that if only people met together and understood each other, then political difficulty which has been at least three hundred years in the making would disappear. This tends to characterise the personal attitudes of people (including children) as 'the problem' and avoids encouraging people to take a broader political view of the situation"<sup>24</sup>.

His second objection refers to the drama process itself. According to the opinion of many Northern Irish drama teachers, the curriculum of 1991 "on one hand is seen as offering positive opportunities to enhance mutual understanding between divided groups in the community, but on

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<sup>21</sup> Schonmann, 2002: 23-24

<sup>22</sup> Fyfe, 1996:61

<sup>23</sup> EMU, 1991 in Fyfe, 1996:67

<sup>24</sup> Fyfe 1996:67

the other it has the potential to obtain and express views which may be politically uncomfortable and/or socially unacceptable. (...) This type of dilemma is central to drama teaching wherever it happens, but it is brought into a particularly sharp relief in the context of Northern Ireland where the stakes are high"<sup>25</sup>. On the part of educators as well as students, similar to the Israeli-Arab situation, there was a mistrust in drama as a means of overcoming religious and cultural prejudices. Teachers were concerned that drama which is 'about' the troubles directly might result in considerable upset for those who have suffered from them and further entrench sectarian paradigms.<sup>26</sup>

In a largely illiberal society the notion that drama should be used to subvert and question established values would not seem appropriate to many children and young people. Given a choice, and this is where the tension lies, it might well be used as a vehicle to restate and further entrench the orthodoxies of suspicion and division. It is a strange fact that, in a country in which symbol of colour and flag are understood and used daily at the level of metaphor, the metaphoric and symbolic use of language in action can often be mistrusted as likely to dissemble 'the truth'. Part of the problem here is that in a bipolar and bi-confessional society there are two versions of everything – schools, voluntary organisations, sports associations and, inevitably, 'the truth'.<sup>27</sup>

In Northern Ireland the failure to distinguish between literal and metaphorical truth has taken on a moral dimension so that representations of the troubles have become synonymous with the troubles themselves.<sup>28</sup>

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<sup>25</sup> Ibid.:63

<sup>26</sup> Ibid.:65

<sup>27</sup> Ibid.:64

<sup>28</sup> Ibid.:67

As in the Israeli-Arab conflict, when theatre comes too close to real life, one can be mistaken for the other, and in this exchange both of them lose.

So what can drama and theatre do if the social, psychological and political pressures in a particular setting do not allow for the questioning of borders and divisions between ethnic or confessional groups, and especially not through the joint work with members of "the other side"? Schonmann and Fyfe both claim that, in this case, drama and theatre always have the possibility to explore the value system of one's own group. And drama can do this outside the prescribed curriculum, and sometimes even in spite of it. The great effort by teachers and educators in Croatia and Bosnia and Herzegovina to use drama and theatre during and after the war was their spontaneous reaction as educators to the urgent needs of the moment and not a consequence of any official education policy.

The school curricula, being public documents of the national educational policies, naturally strive for socially and ethically positive denomination of the goals of drama and art in education. However, if prescribed as a social ordering, these positive expectations, in regard to the social and educational effects of drama, can turn into a sort of cage for drama, forcing it to offer positive solutions even in the delicate social and political situations when it would be educationally more appropriate to explore the inner contradictions, weaknesses, failures and impasses of one's own culture.

If we consider that the inclusion of drama as a powerful and attractive educational tool in the school systems of a constantly rising number of countries is a very important achievement of modern democratic societies, *it is now equally important that we do not forget that drama is also the artistic medium which realises its full potentials only in conditions of creative freedom*, which, together with responsibility, should be granted equally to drama teachers and their students.



The idea of creative freedom, which today is implicit in our notion of the arts, should be, in my opinion, firmly integrated with other positive goals and outcomes expected from drama and theatre in an educational context. Peace education should also be freedom education, or if we want to be less abstract, education for democracy and civility. It is a long-term and many-stepped task everywhere, not only in regions where conflict and intolerance dominate social and political life. If drama and theatre, and the arts in general, should make their contribution to education, it can be done efficiently only on their own terms.



## **B - THE MOSAIC OF SELF-DETERMINATION: LAND IS LIFE**

*By Dan Baron Cohen<sup>29</sup> & Manoela Souza<sup>30</sup>*

Intimate knowledge of the psycho-emotional and physical suffering of marginalized and at-risk communities has brought the authors to consider different interpersonal and collective strategies to nurture new relationships of solidarity and community through artistic pedagogies, as resources to deal with the consequences of poverty, isolation and exclusion.

The mosaic of self-determination **Land is Life** that is presented here was carried out in an agroecological school in a small farming community in the state of Santa Catarina, southern Brazil, and is an example of what we call *cultural literacy*.

With the involvement of 90 pupils aged 10-16 years of age, together with the participation of their teachers and families, a huge collective book, made up of recycled discarded ceramics fragments, was collectively conceived and 'written' onto one of the school walls.<sup>31</sup>

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<sup>29</sup> Dan Baron Cohen is the president of IDEA, International Drama/Theatre and Education Association. His experience spans a cultural diversity as varied as post-industrial England, Northern Ireland, Palestine, South and Eastern Africa, and during the past seven years, with his Brazilian collaborator Manoela Souza.

<sup>30</sup> Manoela Souza is a coordinator of Intercultural Action for Transformation, and founder-member of ABRA, the Brazilian Association of Art education.

<sup>31</sup> Time frame:

- Workshop phase: September – December 2001, 4 months (24 workshops per class, 90 minutes per workshop).

- Design phase: March – July 2002, 12 hours (Two 90 minute workshops per week and per class and one 3 hours integrated workshop for representatives of each class to generate the collective proposal).

- Production phase: October – January 2003, 4 months (6 pupils every 90 minutes, 6 hours per day).

- Evaluation phase: December 2002, 2 days (Two 90 minutes workshops per class)

Costs: Tools US\$100; Documentation US\$500; Transport US\$800.

*Cultural literacy*<sup>32</sup> is a new pedagogical proposal, which we<sup>33</sup> have developed over the last 25 years through our sustained cultural collaborations with communities we have lived within. It aims to enable people to understand their own complex and contradictory cultural histories and identities, however erased. In dialogue with others, they learn how to use and practice their expressive and creative languages to acquire communication, mediation, solidarity-building and cooperative skills. We see these skills not only as essential to understanding individual and collective decision-making, but also to understanding cooperative production. *Cultural literacy* uses the arts to transform the subjective effects of poverty and exclusion into learning and practice of democracy.

The mosaic of self-determination therefore contains related pedagogical and cultural objectives which guided all of six overlapping phases of the project.

In the cultural sphere, the major objective of **Land is Life** was to contribute to the integration of the school into the community and of the community into the school. By researching and celebrating their parents' living histories and dreams, the children sensitized and humanized their relations with their parents, their teachers, and their communities. However, the project also aimed to involve every individual in an authentic and creative collective process, and to democratically construct common goals. Through aesthetic and collective design, the participants practiced and acquired key cultural skills. Finally, the project set out to celebrate the region's popular cultures as key resources of community renewal.

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<sup>32</sup> Dan Baron, «Alfabetização Cultural, a luta íntima por uma nova humanidade». Alfarrabio Editora, Sao Paulo, 2004, 432p

<sup>33</sup> Mainly by Dan Baron Cohen.

In the pedagogic sphere the main aim of the project was to demonstrate *cultural literacy* as a pedagogy of self-determination whose trans-disciplinary approach stimulates the growth of self-confidence, internal motivation, inter-disciplinary knowledge, and a use of artistic languages and creative strategies of art-education as instruments to learn democracy and intercultural tolerance. Tested pedagogic structures were applied and adapted for every age group in the school. By working in ‘cultural circles’ of 6, participants learned how to question and to think poetically, transforming already existing objects from their everyday lives into different imagined new objects capable of symbolizing small collectives. By working in ‘trialogic’ groups of three, every participant had the opportunity to learn how to ‘dialogue’, and to discover and see the quality of her/his own experimentation, imagination and artistic capacity. By being able to cut, glue, study, re-cut and review each fragment, each participant could overcome the fear of judgment and could sustain her/his own process of experimentation right through the phase of artistic and cultural production. This processual quality is what makes the mosaic form in itself supremely pedagogic.

The gradual process of *cultural literacy* is described step by step in its very deliberate sequence, beginning from the moment when the project is first presented to all of the pupils’ families, until the moment when the collective book **Land is Life** is launched to the community. The explanations for each pedagogical step are accompanied by photos to further enhance the reader’s understanding. The project ends with a collective evaluation by the pupils who conclude that, in addition to acquiring a new sense of solidarity, friendship and self-esteem, they have learned above all how to intervene and participate in the making of democracy, in having overcome the fear of making mistakes in public.

## Stages of collective action:



Step 1: Consultation: we explain our proposal to the school community of 90 young people and their families who have invited us to develop a residential project in their agroecological school. The project will last 15 months. Here, inside a family home, we use a slideshow to explain our proposal and to listen to the parents' questions and anxieties, thereby anticipating any possible resistances and involving the community in the design of the project.



Step 2: Building a community of solidarity: we begin by turning the classroom into a dialogic stage where there is no audience. In the very first workshop, the pupils divide into pairs to interview one another: *Who are you? Where do you come from?* Many assert: *I am Brazilian!*



Developing dialogic authority: storytelling through 'intimate objects', which will become puppets for narrating young people's more intimate voices. The girl in the middle is narrating her history through an intimate object. Everybody around her is transforming this intimate circle into a stage, affirming her voice by listening with their eyes to draw her out as an author through their collective focus and individual questions, so she can establish her *authority*. Each person in turn will tell aspects of their history in

this way until all six people have had their 'intimate object' collectively questioned to reveal their world, to build up a more complex empathetic picture of the world. Each circle of six will then select one of these objects as the group's collective object, and in this way, identify a collective focus and decodify their world to begin to understand it *inter-culturally*. At the same time, the 90 young people are creating their own vocabulary for a collective mosaic while unself-consciously acquiring and practising new skills in *performance consciousness*, participatory democracy and cooperation across their cultural differences.



Preparing the body: through the lightest introductory massage, we begin to sensitise and open the body so that its inter-textual memory can 'speak'.



Sensitisation: We first began with the most conventional voice, where participants are most 'at home'. Now, more relaxed and with an empathetic foundation established through their storytelling, the pupils begin to listen to their own and each other's respiration to try to identify the histories within their body which they have inherited and may even use as barricades to protect themselves in a dangerous world. Through song, simultaneous dialogues and playful whispering, the young people learn to listen to themselves, to read their own and each other's respiration, and how to use their own body as an amplifier.



Step 3: Codification: reading and writing the internalised world. The seated participants create a mask with their hands and face, interpreting an emotion which their standing partners read by touch. The standing partner recreates this mask on his/her own face and then present this reading to the seated person who can then 'correct' it physically, according to their emotions, and then study and even transform it. The roles are inverted, each young person learning to work dialogically, empathetically, analytically, to support the other and be supported in reading the invisible internalised world within his or her intimate self, to build a new self-aware community. Immediately,

each participant documents what has been read, written and found within the self.



Following this process of expression and reflection, the collective documentation of what has been read is summarised into key adjectives within four collectively agreed worlds: the home, the school, the countryside and the city. This process itself democratises the typical monological and authoritarian 'voice' of the blackboard.



Decodification: through *image* and *forum theatre*, the young people study and decode their psycho-emotional worlds. Here, an *image theatre* is used to represent the history and diverse desires of the young women: mother, teacher, ballerina and vet.



Here, *forum theatre* dramatises the hidden conflict within the multicultural community, externalising and naming the tensions and prejudices the young people need to understand and solve to build an intercultural society.



Here, *image theatre* is used to represent the fear of massacre within this agro-ecological community, part of the Landless Movement which suffered the massacre of *Eldorado dos Carajás* in April 1996, when 19 landless peasants were shot dead. The young people externalise and dramatise a fear which may prevent them from asserting their rights or even being able to participate as equal and confident members of their own cooperatives, and later, as citizens in their own country.





mistakes in public, passed down through generations of migration, violation and submission.

Step 4: Aesthetic preparation: scrunching up the paper (and the awe its unused whiteness inspires) to prepare for the design of an individual logo. Before entering the collective process, the young people visualise and represent their individual identity. But first, they need to liberate themselves from the fear of making



Writing with their left hand (their 'other' hand) to further liberate themselves from the fear of making mistakes, a fear which will inhibit their process of experimentation.



Transferring a montage of key intimate objects from within their own socio-emotional landscape to create their own logo.



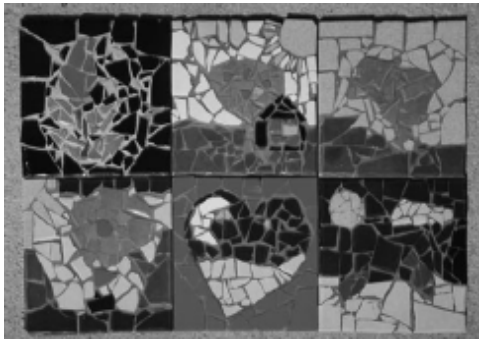
Aesthetic experimentation: Learning to speak the language they will use for writing their collective mosaic, by building their personal mosaic. They work for three hours a week in two 90 minute workshops. It is impossible to get them to stop. There is no need for discipline. It has been replaced by the extraordinary motivation every human

being possesses in relation to the creation, protection and guarantee of their own identity. Even when apparently extinguished by violence, it seems possible to reignite.



The only teacher from the agroecological school who participated in the cultural literacy preparatory stage of the project. Sadly, she was unable to prevent the project from being quickly remarginalized to the corners of the curriculum reserved for religious education and art. The project had been designed with the teachers as an interdisciplinary pedagogic opportunity which would bring together the entire school and community. But as the teachers' training workshop drew near, one powerful male teacher argued the need to prioritise the traditional disciplines

to conceal his own resistance, managing to repeatedly postpone and then cancel the workshop. How can we art-educators deal with this kind of fearful and authoritarian resistance? In teachers and fathers? How should we prepare?



The individual mosaic: examples of the 80 individuals mosaics, these created by some of the 10 year old participants. Each mosaic shows a celebration of their own landscape and by implication, the struggle of their parents. These were turned into gifts for each home, building or deepening the relationship between the school and the community.



Step 5: Collective cultural action: During the evaluation of the process that created these individual mosaics, the participants work in 'dialogic trios' to discuss three questions and define their criteria for a collective mosaic: Why make a collective mosaic? Where? And for whom? While one person speaks, another documents and questions, and the third sits silently but actively listening, as a focussing and affirming audience. These three roles are then rotated. Each learns to speak, question, listen actively and document.



Participant-coordinator: Having gone through the dialogic trios and understood the process of identifying guidelines, young Roderigo of 12 years of age enters as an 'internal coordinator' to work with the 10 and 11 year-olds. He possesses an empathy which we adult art-educators could never recreate, to bring out their voice. Here are the new educators within the school. Why can't young people also be educators within a co-operative education?



Socializing the proposals: In the same trios, proposals have been sketched. Here they are explained....



Creating the collective proposal: ...so that later they can be integrated by a group of representatives from all the different classes during a one morning workshop to create a collective proposal for the school.



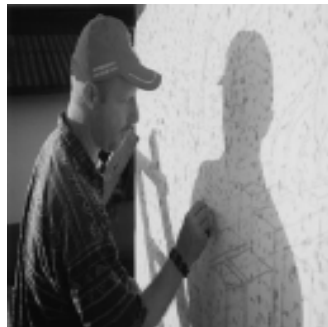
The proposal: The young people have selected an open book as the symbol to integrate all their ideas. The polluted city on the left-hand page of the present, the heart (of the Landless Movement), weeping over the destruction of nature in the page turning from the present into the future, and the future in construction on the right-hand page. Significantly, the young artists have included themselves in their design as authors and subjects of their own artistic representation.



Evaluation of the design: In pairs, the young people help to bring out each other's opinions of the collective proposal before it is discussed, agreed and turned into a community mosaic. Unself-consciously, they are developing their skills in listening for and respecting difference, cultural techniques of inclusive participatory democracy.



Step 6: Collective production: preparing the wall, breaking up the surface of the wall to guarantee the mosaic stays in place for at least a generation. The possibility of future relatives being able to see and touch the mosaic they were creating is highly motivating for the young people and their families. The creation of self-esteem cannot be separated from being admired by others, from the past and/or the future, as well as in the present.



Projecting the design: unfortunately, as there is no night-transport and the participants return home before dark, we coordinators have to transfer the design onto the wall. The participants live too far from the school to be able to participate in this step, but during the day, they confirm the design, modifying it as the dialogues continued.



Intimate production: working in pairs or trios at the wall (with us the coordinators, accompanying their pace), for ninety minutes at a time so as to not disrupt the rhythm of the curriculum. Though their social history, geography, culture, language and agricultural theory has all been analysed and integrated into the design, the project remains marginalized as ‘art’.



Relationships in transformation: a daughter teaching her mother, working together in the construction of a cultural monument which in practice is changing how they see and understand each other. These family relationships are among the hardest to transform<sup>34</sup>.

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<sup>34</sup> Had we had more time, we would have organised cultural literacy workshops for the parents in every corner of the community, before integrating them into the process of collective production.



Relationships in education: the head teacher of the school learning from one of the youngest participants how to create a mosaic, an inversion of the typical pedagogic relationship which builds a new self-confidence and intergenerational intercultural respect in both.



Inclusion: The school cook arrived at the school wall and declared: *I cannot read or write. I will only disrupt the work.* But this woman, who can read the wind, the land, the sky, the rain and the milk of her cows, discovers that she too, like her children at the school, can produce a mosaic.



Confidence as producers: the young people in the final stages of production, working together, chatting, making decisions, confident in their abilities.



The collective book: The first page. Look at these monsters of pollution. They rise out of the factories beside the *favelas* (communities of the poor), to prey upon and threaten the cities with new technology in their claws and their mouths, representing the real threat to speaking openly and critically in the 21<sup>st</sup> century. These more detailed elements were designed and added at the wall as the mosaic evolved. Beneath them, a celebratory self-portrait of the youth as artistic producers.

Second page: the celebration of intercultural co-operation within a multicultural society.

The boy at the top of this portrait holds a tent: he will go on to settle and democratise other non-productive lands. The boy in the middle holds a tear representing one of the nineteen who were massacred at *Eldorado dos Carajás*: he will cry, contributing to the formation of a new masculine sensitivity. And the girl at the bottom holds an agroecological seed, a seed with which she will replant the future.



Third page: Now that the land is productive and each family has a home, the more intimate social change can be prioritised. Two young people discuss a heart. It is not clear who is holding or releasing the cutters, nor what is being said. This is deliberate. In this way, the openness of the image is a pedagogical invitation to other pupils, teachers and their community to come and write their own dialogue into the mosaic, to participate in the writing of the book. Beside them, a young kid releases a golden bird. Why? The pupils have created a provocative visual and poetic question.





Self-respect: a close-up of the mosaic's artistic and aesthetic quality, the production and externalisation of the individual and collective self which, once admired by a respected audience, evolves into personal and community self-esteem.



Step 7: Celebration: Launch of the collective book through a dramatised reconstruction of the process to share what has been learned by the young people with their community. 'Performing' the process, the participants recover more unconscious body memories they do not realise they remember, thereby receiving public affirmation for the full range of the experiences they have lived. This will be organised during their collective evaluation into key intimate moments of challenge and learning.



Step 8: Collective evaluation and documentation: Returning to the earliest phase of the process to reconstruct its stages before beginning to evaluate them in pairs. The model of evaluation has been designed in consultation with every one of the five classes and their teachers. It will include reflections on personal and collective identity and development, an understanding of the challenges to democratic decision-making and production, and a reading of the collective book.



Decodifying their experience: once again in interview pairs, the young people analyse the key moments for each of them in the project, then transpose them into poems, testimonies, images and dances for presentation on their collective stage, and as documents of their diverse memories and analyses of the process. We expect to hear statements about solidarity, self-

esteem and friendship during the evaluation. But we did not expect to hear how, in being able to glue the broken tile fragments onto the wall, remove and glue them again and again, the participants were able to overcome the fear of making mistakes *in public*. “I could bring together what I had in my mind’s eye with what I was producing, and experiment, without fear of being judged”. By experimenting publicly, without fear of humiliation, the pupils have learned not only how to build democratic processes, but how to intervene.



Why is a black youth freeing a golden dove? One of the provocative questions the 90 young authors have posed for the future in a collective book which celebrates the arts of dialogue, cooperation, cultural democracy and a new humanity.

## C - PUPPETS IN THE CHILD'S DEVELOPMENT<sup>35</sup>

*By Prof Edvard Majaron<sup>36</sup>*

### Summary

Puppets play an important part in various aspects of a child's development. The puppet provides the child with a kind of cover or disguise to hide behind: a timid child finds the courage to speak, to express his/her own emotions and to open his/her secrets to the puppet and through it to the audience. Thus the puppet helps the child to communicate much more spontaneously, avoiding stressed relations, especially with adults. The puppet is an authority selected by the child himself.

Contemporary attempts to use narration as a method of rediscovering and stabilising the child's personality are supported by using puppets. Besides the fact that a child is not able to verbally express all his feelings, puppet heroes help him find words and another point of view or perspective. In addition, children who are accustomed to using puppets in their everyday conversations and have a richer vocabulary. They are able to understand the semiotic-symbolic value of visual signs and the language of non-verbal communication, which is important in identifying their real abilities and progress in important areas of development – cognition, sensation, movement and co-ordination, social skills... and last but not least, language expression.

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<sup>35</sup>This paper was supported by my students' experiences with kindergarten children from 1996 to 2000. Many theses at the Faculty of Education (University Ljubljana), subject Puppetry, deal with these themes, confirmed by practical experiences. Results of my research and practical work with puppets in the Theatre and Education are also available.

<sup>36</sup> Prof Edvard Majaron, University of Ljubljana, Slovenia; Faculty of Education, Department for Pre-school Education.

Through my experience in working with puppets, I believe in the magical power of the puppet in all kinds of communication with children, enlightening their talents and different forms of their creativity.

## **Introduction**

To start with, a few words on the art of puppets are necessary. This art derived from ancient rites. All rites and rituals are a kind of communication between people and free-flowing energy through stylised movement, voice and visual appearance. These three elements determine the significance of a puppet. The contemporary puppeteer convinces us that we are watching a parabolic and symbolic life situation through stylised objects with unusual movements, strange voices and a simplified appearance. Objects, formed by human determination, bear new meaning, becoming new subjects – metaphors – by the transference of the puppeteer's energy to the objects manipulated in his hands. In this act, his belief in miraculous transformation is the most important, the belief in the power of the language of objects.

## **Puppet and Child**

The belief in miraculous transformation can be compared to the child's relationship to his/her toys. In the child's fantasy, each object has its own life and soul. Objects and toys take over the function of an imaginative world in which the child dictates the rules and searches for possible solutions to his unsolved problems. According to Vigotsky, this kind of game improves all stages in the child's development. Surprisingly, puppetry integrates nearly all disciplines important for this development: perception, comprehension, movement, co-ordination, interaction with the environment, speech, narration. It is difficult to explain the fact that puppets usually make better contact with the child than pre-school teachers or even parents. It seems that it is the already mentioned three-levelled stylisation which helps the child to feel, to accept and understand a symbolic situation. Through the simplified

situation of metaphorically used objects, it is possible to discover the richness of parabolic games, provoking the child's imagination and creativity as the most important factors in further development.

### **Communication through Puppets**

One of the most important steps in the child's progress is discovering ways of communication. Of these, feelings are the most common, but also dangerous and often stressed.<sup>37</sup> Children are able to react to the environment, generally on the level of sensations. But communication is not always adequate, provoking unpleasant emotions. Reasons can be very different, e.g. misunderstanding or misused words that stop spontaneous communication.<sup>38</sup> A person in authority can provoke simple, unquestioning imitation or disobedient protest in a child, both reactions of which are unwanted in the educational process<sup>39</sup>. To avoid such a stressed situation in everyday relations, we can introduce the puppet in search for a more elaborate, two-way communication between a child and "significant others": primarily from an adult through a puppet in his hand to the child, and vice versa, from the child with a puppet addressing an adult. This represents an important stage in the development of the child's "egocentric speech"<sup>40</sup> in both ways: the child plays with different objects – puppets as a kind of "one man show", satisfying his/her own needs. Very soon, this "single-mouth dialogue" will catch the attention of others (a child or adult), transforming the game into a play with a certain idea, a message. At this moment, we can speak of parallel communication between the child and adult. The point of view of the puppet is not necessarily the same as that of the adult.

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<sup>37</sup> A child could have negative feelings through his artistic experience. This is why it is always to place him in the centre of the artistic process as producer thereof.

<sup>38</sup> Here it is necessary to underline the difference between "live-acting a role" as opposed to communicating and "playing roles with puppets" as a covered or disguised, indirect communication, much more preferable for shy children.

<sup>39</sup> Vigotsky

<sup>40</sup> Ibid

This “exchange of opinions” is the source of immense possibilities in suggesting the experiences and knowledge of the world and society to the child. The puppet’s opinion will be accepted more enthusiastically than ours, since the puppet is an authority of the child’s choice, not an appointed one. So a puppet can be a confidant or agent in correlation between the child and his surroundings.

### **The Magical Creation**

In ancient time, the magical symbolism of different kinds of puppets, from Javanese shadow to Indian string puppets, was well known.

Puppets can be very simple: the simplest are our **fingers** and **hands**, they may have faces drawn directly on the skin, or can be specially made from gloves, socks and paper-bags. Beside manual skills, some sensitivity for form (round, oval, angular...), colour (nomination and “feeling” of colours, warm and cold) and material (soft, smooth, hard, flexible...) are necessary – these are the basic visual elements of each puppet. It is also a challenge for the child to recognise parts of the face in symbolic-semiotic signs (e.g. two dots for eyes). Parts of the body can also be used in personification (e.g. a hand as independent subject). We can continue with **elbows, knees, feet**, etc. These puppets are very good for direct touch, which some children shy away from. When they try to animate these kinds of “puppets”, they must develop sensitivity and control of different movements. And more importantly, these puppets are watching “from another point of view”. So the child easily accepts the fact he is not “the only centre of the world”.

Each puppet has its own manner (or possibility) of movement. The child can recognise movement (running boy, dancing girl, limping daddy, creeping fox...) and compare it with his knowledge, enriching his experience and motive abilities.

The puppet has its own voice – articulated or non-articulated. Through visual elements, the child will accept *non-verbal communication* as an important part of everyday relations, based on sensations and feelings (exchange of energy), supported by narration which will enrich his vocabulary step by step. With the puppet, he explores the meaning of verbal expression.

Simple puppets are also **animated toys** and **everyday objects** with a new metaphoric function. They represent themselves but may also *play “roles”* in different situations. The child will accept this manner of play in his games. Through his “dialogues” and reactions we can resolve certain situations in his microcosm.

**Flat puppets** are important in improving *visual sensitivity* and *orientation in space* (a translation of a drawing into movement in relation to another animated form).

**Body puppets** are commonly used to overcome uncertainty and fear of the group, halfway to real “acting”.

**Shadows** represent the *poetical*, perhaps *unreal (virtual) world*, helping the child to overcome different kinds of *fears*.

**String-puppets** symbolise manipulation: an important person is always above them, forcing their movement. This relationship also touches a child. He can feel, intuitively, *social models and relativity of data*. He finds himself in the position of “significant other” in relation to his puppet (in the place of the child).

So we can continue in describing puppet techniques, each of them communicating with the audience “on another wave length”. It is important that we trust their contribution in forming more open and spontaneous, also witty (humorous) relationships with children.

Of course, children are able to create their own puppets from prepared elements and using different techniques, some of them independently, others with some help of older peers or adults. Again, children will gain many new experiences, from manual skills to recognising different materials (paper, cardboard, plastic, wood, packaging), from responsibility for the environment to the knowledge of how to put similar elements together in their own creative way.

### **An Object with a Soul**

A new challenge starts in moving the newborn puppet. But, is it enough only to move it? Younger children will discover the miracle of animation spontaneously: by watching their puppet, e.g. transferring their eye energy to their puppet, fixing the vision on the puppet, as in their everyday-games with toys. The result is fascinating: next to the living puppet, there is no more room for the child's emphasised ego. And vice versa: shy children will gather more courage for expressing themselves through puppets, presenting them like some kind of shield. The principles of this game, where the child's concentration on the object-toy comes back to the child, transforms into a play, where a message is directed at another player and/or audience (Cultural Mediation, Vigotsky).

### **Puppets and Narration**

For this game, it is important to establish non-verbal and also verbal communication, which is another great aim in the child's development in the use of words, forming sentences, inventing dialogues, posing different puppets in parabolic conflicts, creating paraphrases on known stories using the same characters, or inventing completely new situations. Here we can see the real power of puppets: visual appearance prompts the invention of a corresponding voice. So the need for narrative expression is supported intensively by other creative actions. A puppet can sing, speak unfamiliar foreign languages, innovate words and



expressions for new events, in conversation can prove the opportunity to hear another, can recite stories and poems in literary version or retell them from the point of view of a person appearing in the story or poem. The puppet is often curious, likes to ask questions – usually very provocative ones. It is also prepared to help the child to tidy up his things, to jump when he is afraid, to creep through a tunnel, go to a doctor or brush his teeth. A puppet can speak dialect or children’s slang, so children can suggest corrections in common language. It can happen that the child is not able to understand all words of a narration, but will accept the meaning through other elements of the puppet’s non-verbal language. Besides, it is important that the puppet needs few but essential words. It is not a chatterbox, losing words in vain. And if a sentence isn’t right, it doesn’t matter! That’s the puppet making errors, not the child. And a shy child is not fighting for his/her own position but for the position of his/her puppet!

A puppet can also personify ideas, mathematical data, days in the week or letters from the alphabet; all this and much more in the hands of an inventive educator, who is able to live with children in their own wonderland, invented together. Thus the child is supported in his imaginative and reproductive creativity, an active child in an active environment.<sup>41</sup>

### **Creativity and Socialisation**

This kind of creative work requires of children to collaborate in a team, which means great progress in socialisation, the ability to be active and to sometimes subordinate personal ideas to the common goal.

To be creative means to think in an anti-positivistic way: to see things not only for their function but also to find many associations with their form, colour, material, smell, sound, etc. All this is necessary for

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<sup>41</sup> Vigotsky

imaginative puppetry – and vice versa: puppetry helps us to search in our surroundings for more than function: the way in which the world can become more picturesque.

Through all these elements a child can recognise his abilities in very different disciplines: how skilful s/he is, how able s/he is to contribute, but also to accept peer suggestions, how s/he can express his/her ideas, or control his urge to be important... So work with puppets helps the child to build self-esteem, supports finding his/her place among peers, encourages his activity and sense of team spirit and work. The child likes his/her own products, but is able rigorously to respect also the contribution of his/her peers.

### **Educator and Puppet**

An educator is a humanly rich person, proud of the fact that people can admire the growing tree and not the stick supporting it.<sup>42</sup> It is important for him to believe in the power of puppets, to use them frequently, but with the right measure. And he must know and understand the meaning of puppets, using metaphors in every moment. Sometimes, the puppet forces the educator to be “second” in the group (usually this is welcome for a while!). Through puppet activities, he will discover the abilities and special talents of each child. But the most important point is accepting each child as a unique individual – here the puppet can help build a bridge to the heart of everyone.

For such a broad field of activities with puppets, some knowledge of the essential themes in puppetry is necessary to avoid reinventing the wheel. Important is the will and belief.

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<sup>42</sup> Mario Picchi

## **Conclusion**

The use of puppets can result in a considerable contribution to a more humane and less stressed educational system in the first years of a child's integration into a group and the socialisation process. Moreover, puppets arouse imagination and creativity – the best dowry to a child for further development.

## **Post Script**

Some years ago, the International Union of Puppeteers UNIMA formed a Commission with the following aims: (a) to support research and investigations in this field, and (b) to inform pre- and primary-school curriculum writers that students of educational sciences have the right to be informed professionally about the possibilities, use and animation of puppets. Members of this Commission hope for understanding and support on these guidelines.

## **Part III : EVALUATION OF ARTS EDUCATION PROGRAMMES AND PRACTICES**

Since there is an urgent need to evaluate the impact of cultural and artistic practices in different contexts this chapter provides a brief overview of methods to evaluate projects and programmes in arts education.

The theoretical part is based on the article *Arts Education and Instrumental Outcomes: An Introduction to Research, Methods and Indicators* by Larry O'Farrell and Margaret Meban<sup>43</sup>. The main focus is on quantitative and qualitative measurements; what they entail and in which setting each method is most appropriate.

A practical evaluation grid is presented in the last section. This grid was developed by Tim Copeland and his colleagues at the International Centre for Heritage Education in the United Kingdom. They have generously agreed to share their method with UNESCO in this booklet. This method was presented at the conference "Culture and School, Policies and Heritage Education across the European Union" held in The Hague, Netherlands in September 2004.

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<sup>43</sup> Available at the following address: <http://www.unesco.org/culture/lea>  
In the section: *International community > Regional pedagogical conferences> Asia*

## **A - HOW TO MEASURE THE EFFECT OF ARTS EDUCATION ON THE EMOTIVE, SOCIAL AND COGNITIVE DEVELOPMENT OF CHILDREN**

### **Research topics**

There is a general need to follow up the results of arts education programmes and projects. The results of such studies can be used to improve current methods, illustrate the instrumental purposes of arts in education as well as promote the best pedagogical practices. During previous UNESCO meetings related to arts education<sup>44</sup>, various topics have been identified for which there seems to be an information gap. Exploring the following subjects may create a greater understanding of the impact of arts education:

1. Arts education's capacity to nurture creativity, critical reflection, communication skills, autonomy, diversity as well as social, psychological and physical development
2. The arts' capacity to promote learning in other subjects
3. Schools' effectiveness in achieving arts objectives
4. Arts education's ability to promote traditional, local forms of expression
5. Different methods to promote high standards in arts-education pedagogy
6. Different methods to evaluate teachers practicing arts education

However, in order to create results that are comparative on a global level, there is a need to reach agreement on general terminology in arts education.

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<sup>44</sup> See <http://www.unesco.org/culture/lea>

## **Two different research approaches**

One can choose to approach research on arts education in two ways: qualitative or quantitative. Following is a presentation of the two different methods based on the article “Arts Education and Instrumental Outcomes: An Introduction to Research, Methods and Indicators” by Larry O’Farrell and Margaret Meban<sup>45</sup>.

Qualitative research is used to describe the impact of the arts in education within the world of arts practices and focus on interpreting the construction of meaning in social processes. In a typical qualitative study, the researcher will spend a substantial length of time observing practical work and instructional interactions, setting recording his or her observations in the form of detailed field notes. In addition to this direct observation, the researcher may interview teachers and or school administrators, examine lesson plans and support materials, interview students and or their parents and conduct focus group discussions with selected participants. The qualitative approach should be adopted by arts education researchers who want to be able to reflect in their studies the complex, spontaneous and often non-verbal actions of teachers and students in various instructional models.

Quantitative research aims to measure the impact of the arts on student-learning by testing the claims of its supporters through controlled, experimented methods and emphasizes the measurement and analysis of relationships between and among variables. Quantitative research results in statistical relationships that communicate the amount, intensity or frequency of particular variables. In quantitative studies, researchers test or verify a theory by engaging a deductive logic rather than developing one through the use of inductive reasoning. A theory guides the entire research framework:<sup>2</sup> hypothesis or research questions, data collection procedures, and ultimately, the interpretation of the results as a

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<sup>45</sup>Op.cit.

confirmation or disconfirmation of the theory under investigation. The quantitative approach should be adopted by arts-education researchers who want to generalize its results to a larger population.

The fundamental difference between qualitative and quantitative approaches to research revolves around the issue of control. While qualitative researchers control in an effort to capture social processes in all their complexity in natural settings, quantitative researchers implement means of control in all aspects of the research design.

### **Practical evaluation grid**

UNESCO has several times been solicited by art educators to provide practical methods to evaluate individual art-education programmes and projects. This type of research would therefore be classified as a qualitative approach. In response to this demand, a number of questions have been put together in order to take into consideration most aspects of arts education and give a general impression of the results and the impact of such programmes and projects. These questions are intended to be a source of inspiration and should be adapted in order to reflect the individual programme's or project's major objectives.

Themes to be considered for qualitative research should answer to this question. Have arts-education programmes or practices contributed to:

- improve student artistic achievement
- improve levels of educational attainment/academic improvement
- improve student attitude/confidence
- student's social/cultural development
- teacher's professional development / teaching manual abilities
- create a more family and community involvement in arts and/or education
- improve the mental or physical health of individuals
- promote the child's creative ability
- promote the child's ability to concentrate
- improve community ties/bonds
- improve dialogue and understanding between different cultures

## B - EXAMPLE OF AN EVALUATION GRID

An evaluation method that was used by the International Centre for Heritage Education in the United Kingdom to evaluate one of their programmes is reproduced below. This evaluation grid contains the questions asked, the key success factors for each questions, the methodology to evaluate the results as well as a scale to grade the achievements numerically, adapted to be able to fit into a more general context than just heritage education. This grid is to be used for projects/teaching course/workshop in arts and heritage education, undertaken either at school environment or within a community

*Score: 2 = met; 1 = marginal; 0 = not met; n/a = not applicable to scoring*

### **1 - Manipulation of information**

Ref	Criteria	Key success indicators	Methodology	Score
1.1	Do pupils understand the value of instruments/practices/evidence... they are using in the final result?	<i>They can express the enthusiasm or discernment for different techniques.</i>	Project visit – discussion and observation	
1.2	Have they been able to exercise judgment in the selection or rejection of different instruments/practices/evidence...?	<i>They can explain why they used the techniques they did and show a process of selection. What criteria did they use?</i>	Project visit – discussion and observation	



1.3	How have they used these instruments/practices/evidence...?	<i>They can explain the process they undertook.</i>	Project visit – discussion and observation	
1.4	Do they have a general opinion as to the value of the art form they are learning?	<i>They express the importance of the art form.</i>	Project visit – discussion and observation	
	Subtotal			

## **2 - Constructing a personal understanding of art/heritage**

Ref	Criteria	Key success indicators	Methodology	Score
2.1	Do individuals sense that their understanding of themselves has changed in some way as a result of the project/ teaching course/workshop ?	<i>They are able to identify at least one way in which they have changed – attitudes, behavior, ambitions, understanding, knowledge</i>	Project visit – discussion and observation Questionnaire	
2.2	Do individuals sense that their understanding of the group, the community or wider society has changed as a result of the project/ teaching course/workshop?	<i>They are able to identify at least one way in which their understanding has changed – attitudes towards, behavior towards, ambitions for, understanding of, knowledge of, impact on them.</i>	Project visit – discussion and observation Questionnaire	

2.3	What have they gained personally from being involved in the project teaching /course/workshop ?	<i>Pleasure, skills, team work, knowledge etc.</i>	Project visit – discussion and observation	
2.4	Do individuals sense that their understanding of their culture and arts/ their society has changed as a result of the project/ teaching course/workshop?	<i>Able to identify what has changed.</i>	Project visit – discussion and observation Questionnaire	
2.5	How has this project/ teaching course/workshop helped them in other disciplines?	<i>They are able to identify some of their new skills they have been able to apply in other fields.</i>	Project visit – discussion and observation Questionnaire	
2.6	Do they think what they have learnt is important?	<i>Express that their experience has been valuable and/or they would recommend others to do it as well.</i>	Project visit – discussion and observation Questionnaire	
	Subtotal			

### **3 - Legacy to the local community**

Ref	Criteria	Key success indicators	Methodology	Score
3.1	What has happened in each community/school/class...?	<i>Performances, exhibitions, press releases...</i>	Project visit and questionnaire	
3.2	What other community members have become engaged?	<i>Family members, other schools, local businesses..</i>	Project visit and questionnaire	
3.3	What future plans are there for working together as a group and with the community?	<i>Who and what.</i>	Project visit and questionnaire	
3.4	How aware is the community of this project/ teaching course/workshop?	<i>Who and how?</i>	Telephone check (not undertaken in all cases)	
	Subtotal			

### **4 - The use of creativity, innovation and originality**

Ref	Criteria	Key success indicators	Methodology	Score
4.1	Do they see their project/ teaching course/workshop as unique?	<i>Do they know of many similar projects?</i>	Discussion and questionnaire	
4.2	Has their appreciation of the art form changed?	<i>Would they like to deepen their knowledge about the art form?</i>	Discussion	
	Subtotal			

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