



Democracy through Drama: Methodological Framework



InSite



ELLINOGERMANIKI AGOGI



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Introduction

This intellectual output (IO2) aims to explain the methodological groundings of the approaches used in the Democracy through Drama project. In line with the conceptual and pedagogical framework (IO1), our intention is to make this work of practical use to teachers and educators.

Our objective here is to inform teachers about the different methods and approaches that the contributors to this project have deployed, and the positive impact which these might have on the work of teachers and educators supporting young people's development and empowerment as young European citizens.

As covered in the previous output (IO1) this project brings together different methodologies: Drama in Education (DiE) and Mimesis in Education (MiE). The former was a methodology established in England and widely spread in other countries in Europe, USA, Asia and Australia and therefore it is valuable to include approaches developed in more than one country: England (from the perspective of Birmingham City University) and Hungary (from the perspective of InSite). Mimesis in Education is a more recently developed methodology from the University of Roma Tre.

In the first section of IO2 we set out, from a Drama in Education prospective, links between drama, theatre and education in each of the countries involved in the project. This serves to present a comparison of the different national contexts.

Although there are two methods and different approaches, there is a common vision of the human dimensions to build the educational action, and all approaches share the same purpose and outcome: the development of civic thinking and skills. The second section of IO identifies and deepens the common vision mentioned above, laying the theoretical foundations for the project.

In the third section, in order to provide teachers with the awareness necessary to manage the tools that the project proposes, we present the methodological approaches that have been merged into this project.

In a fourth section we reflect on the development of supportive networks for schools, teachers of humanities and languages and drama in education practitioners across Europe.

The intention is that those teachers who read this handbook can understand the theoretical groundings and background to imagine the educational practices that utilize the power of drama to enable their students to develop skills and understanding to experience the joy and the right of becoming a democratic citizen.

1 Education and Drama in England, Hungary, Italy, Flanders and Greece

1.1 Foreword

Cultural administration, socio-educational background, and the status of teachers are fundamental elements for establishing general conditions of the relationship between Drama and School. We explore these circumstances in various territorial realities of the countries involved in this project.

It is relevant to question these aspects in England, Hungary and Italy, in order to explore connections between methodology and contexts and to justify the use of multiple approaches.

In addition we have taken into account the context of the other two partners of this project: Flanders (Belgium), thanks to the data provided by the Children’s Rights Knowledge Centre (KeKi), and Greece, thanks to the data provided by Ellinogermaniki Agogi.

Drama and School traditionally have lasting, but controversial relationships, due to the fact that the latter needs tangible objectives, while drama seemed to be a place for creativity without measurable effects (a place of ineffability par excellence)¹. Both institutions are exposed to global changes, porous to economical and political influences, vulnerable to ideologies of stakeholders (Ducci, 1999) and alterable by organisations that exercise their power over them. The action of neoliberal capitalism in the form of the privatisation of public goods, the enforcement of individual competitiveness and the prevalence of free market logic is there for all to see: intellectuals, teachers and artists are witness to even more invasive strategies adopted for transforming human beings into consumers. Davis (2014:1) comments that there is a “crisis in culture”, which has “put ever more pressure on teachers to produce measurable results” with the problem being “education driven by market forces”. Davis furthers his point commenting that “we are becoming the willing servants of neo-liberal values” (2014:3).

Financial power penetrated the debate on education in schools by prioritising and favouring the so-called *measurable learning objectives*, by substituting knowledge for the logic of profit (Nussbaum, 2016) which today is the situation for many. In the field of education we are witnessing, to give just a few concrete examples, the commodification of secondary and higher education, the inclusion of ‘financial literacy’ as a measurable outcome in PISA testing and the notion of performance related pay for teachers.

This section refers to:

- ❑ the status of the *drama teacher* in different countries;
- ❑ the situation of drama in education, in relation to government policy and curricula, and the role of the teacher in these different countries;
- ❑ the history of the use of theatre in educational settings.

Our aim is to highlight how forms of drama are related to the ways in which teachers interpret their mandate and re-create conditions, vocabulary and rationale for teaching.

The following paragraphs are edited by people involved in Drama in Education in their own countries.

¹ Arguably, all subjects can have a measurable impact, for example the DICE project (www.dramanetwork.eu) offers quantitative proof of the positive impact of drama and theatre education.

1.2 Drama in Education in England today

Historically, Drama in Education in England has never been formally recognised as a discrete subject in any statutory legislation for education, aside from inference within the 1999, 2007 and 2014 National Curricula for English, through the study of dramatic works. However, the subject has been an area of study in secondary education, and an examinable subject at 16 and 18. Hence, teachers for secondary education have been able to train in this discipline. There has also been a longstanding tradition across schools of all age groups to present scripted plays, as extra-curricular events, drawing together teachers from the arts disciplines. Primary school teachers are also encouraged to use drama techniques to enhance children’s learning experiences in other curricular areas, specifically to promote speaking and listening and in the study of texts.

Theatre in Education has also been an important tool for learning through drama in Britain since its inception in 1965 in Coventry. Theatre in Education companies, or teams, took whole – day, interactive ‘programmes’ of work (rather than just performances) into schools where students engaged in a unique learning experience – working with teams of ‘actor – teachers’, in class groups, in which they were active participants. Previously the teams were funded by Education Authorities, but the finance structures for schools have changed significantly since 1993 and this has led to the demise of this approach, although some companies still exist, the impact of this way of working has been significantly reduced.



Masters in Teaching and Learning (Drama) students discussing their research – Birmingham City University

The absence of drama explicitly in statutory recognition, has ‘forced’ teachers of the subject to traditionally rely upon various non-statutory guidance such as the Arts Council England’s (ACE) *Drama in Schools* (2003) and *The Drama Objectives Bank* (2003), a relic from the old Key Stage 3 National Strategy², as a way to guide curriculum design and lesson content. In addition, the influence of examination specifications also serve a similar purpose.

Subsequently, many interpretations about drama in education have been made by practitioners concerning its purpose, the concepts used, and the vocabulary to describe those concepts and how strategies might be employed. For drama teachers in England, their practice in school is affected by their identity, perceptions of both themselves as a teacher and the subject, and prior experiences and rationale for teaching.

For example, one drama teacher may view their subject as a way to explore what it means to be human and thus the subject is a tool to make meaning. However, another drama teacher may see the purpose of the subject as enabling young people to create and perform a play; thus to communicate meaning. Both are equally valid but this exemplifies the variability of ‘drama’ in schools in England.

Teachers of drama are potentially free, responsible and able to create their own learning within the subject, often having the potential to make decisions about what is taught, why and how, basing their drama curricula upon their personal rationale and experiences, their interests, collaboration with others, examination specifications and school/ learner context with some influence from non-statutory guidance.

Drama within an educational context also raises additional challenges concerning its purpose, how it is assessed and evaluated (Hornbrook 1998, Kempe & Ashwell 2000, Fleming 2003). The essence of

² For further details see DfES (2002) *Key Stage 3 National Strategy: Designing the Key Stage 3 Curriculum*. DfES Publications: Crown Publications.

drama as an art form rather than a learning process is, and has been, influenced by drama's place within secondary education in England and this has arguably led to drama's insecure position particularly when liberal humanism in the curriculum is being dominated by neo-liberal impulses. Strong examples of this in England can be seen through current educational debates, which has seen an increase in testing, ever narrowing curricula through the rise of the English Baccalaureate (EBacc) and a greater focus on measurable outcomes.

Given these issues, many drama teachers naturally align their practice with school and policy expectations. Whilst useful, indeed vital to ensure the survival of the subject in their school, these practices have again led to multiple interpretations by drama practitioners about the purpose and content of drama curricula. Interestingly, O'Toole and O'Mara (2007:203) claim that "drama and a formal curriculum have always had a relationship of mutual suspicion", claiming that because of the ephemeral nature of drama, educational administrators have "rarely known what to do with it". Furthermore, this has also led to disparate and fragmented understandings of the concepts used, their employment in practice and the vocabulary to describe those concepts.

In summary in our context drama aims, through the use of story, to enable learners to understand the world and culture in which they operate and therefore the outcomes of drama are not easily measured; are personal to the participant; subjective and interpretational; and nor is it always necessarily desirable to attempt to measure the most significant elements of drama learning. However, the current debates in education, within the context of a performative discourse, means that how drama learning is facilitated by the drama teacher faces many contingent and contested influences.

1.3 The situation of Drama Education in Hungary

The history of the use of theatre in educational settings reaches back in Hungary to the sixteenth century when students of Jesuit schools were encouraged to perform specific plays as these were considered appropriate educational tools. The performance of plays by children and students has remained a strong tradition, hundreds of school children and youth theatre groups work within or outside educational institutions. Games, exercises, role-play tasks have been employed by teachers in different subject lessons since the 60's. Separate from this an interesting non-school based role-play tradition has developed in summer camps for children where children would stay in roles of tribes of native American Indians through weeks of camping.

Though there were influences from abroad earlier as well, an important change in the development of drama in education happened in the early 1990's when David Davis, a British pioneer of Drama in Education, held courses in Hungary. This coincided with the forming of the Magyar Drámapedagógiai Társaság (Hungarian Drama in Education Association), the publication of the first Drama Education Journal and the translation of a number of seminal books and articles, together with the founding of accredited courses for teachers that created the grounding for the growth in influence of drama in education. A big achievement of the national organisation was to lobby drama into the national curriculum, and although the structures have changed, drama has been in the ever-transforming Hungarian National Curriculum since 1995. Paired with dance – which mostly covers folk dance – students of year 5 (aged 10-11) and year 9 (aged 14-15) are supposed to have one lesson of dance and drama every two weeks. However, this can be realised within the Physical Education or Literature lessons as well, so in reality it often vanishes from school timetables and is not present as a separate subject in most Hungarian schools.

As thousands of teachers have completed various courses in drama in education – perhaps the largest number have attended Laszlo Kaposi's 120 hour accredited course – a number of elements of the methodology are most probably present in many classrooms over the country. Kaposi's course is based on creating the possibility of students engaging in real problems in a fictional drama context and coming to some understanding in relation to the focus question of the structure, the approach is relying heavily on the methodology of Jonothan Neelands' Convention approach.

Unfortunately, no attempts to institutionalise drama education as a focus component in teacher training has been successful, so trainee teachers of humanities subjects or early years can only learn about drama in education outside university structures.

A wide range of methods are in use by teachers when applying drama in teaching. While role-play is a standard form used in language teaching some of the conventions like still image and role on the wall are fairly widely used. The use of creating a performance as a framework for subject learning – either in language teaching or in literature or history has also got a living tradition. Dramatic forms are perhaps used the most in literature teaching, but the difficulty of conducting a wide survey in the field makes it difficult to offer a definite description of the current situation.

An interesting comparison can be made between the development of drama education and theatre education in Hungary, as both began an exciting journey in the early nineties. According to a national survey conducted by InSite (Cziboly and Bethlenfalvy) in 2013 there were 119 organisations offering 172 different theatre programmes that also had interactive elements, workshops, discussions combined to the performative parts. This field has gone through a spectacular growth in the last decade and its visibility and powerful presence might also offer new possibilities for building bridges between theatre, drama and education.

1.4 Drama and theatre education in Italy

There is no equivalent in Italian school culture to the figure of the 'drama teacher' as it is understood in the Anglo-Saxon world. This is because, due to political and social events of a certain complexity, theatre and drama (there is not a distinctive translation for the two words in our language) in Italian schools have always been present as a meeting dimension, a rich and lively opportunity for knowledge, but never as a subject of the curriculum.

While teachers of sciences, literature, mathematics and languages take their pedagogical cues from university courses, from training paths that lead specifically towards the acquisition of the competence to teach that particular discipline, the same cannot be said in any way for the training of those who teach, use or mediate theatre or drama in the Italian school.

Since the '70s, theatre and drama have been present in the school of our country in different forms, covering different areas of action - from expressive to social, from didactic to political - and it can be said that it has been conveyed in a widely hybrid way by a partnership of acts and intentions embodied by two figures: the teacher and the visiting expert. Both, with varying intensities during the past fifty years, have shared the experience of doing and/or watching drama.

The history of the relations between School and Drama has, in the last instance, never been fully institutionalized or definitively confined within curricular teaching dictates. Rather, this history mirrors the more extensive and national history of theatrical culture in Italy as a whole, systematically weakened by short-term and uneven cultural policies from North to South, from the suburbs to the centre. It is essentially a "culture of the few", elitist and not democratically of universal prerogative.

Different protocols, laws and regulations have marked the relations between Theatre and School since the beginning, configuring an exciting and uneven narrative, dotted with enlightenment and excellent experiences, but not without challenge due to the complex influences.



A focus group on theatre and drama education at Roma Tre University.

Having said that, here is a taxonomy of scenarios that can be found in the so-called “Teatro della Scuola” (Theatre of School) in Italy (Perissinotto, 2004:130).

- A. the drama expert provides technical support to the teacher;
- B. the drama expert shares and/or builds a vision with the teacher;
- C. the drama expert guides the teacher and the class group;
- D. the drama expert does not intervene and the teacher is the only person called upon to resolve all the pedagogical and aesthetic questions that can be ascribed to the theatre enterprise.

The latter is a contemporary trend on the increase, especially in the last decade. In this scenario the teacher, mostly self-taught and animated by a personal passion with its own roots – this teacher may not have received any formal training in drama but is willing to take on board the tools to enable his/her students to learn with the dimension of dramatization and representation.

In response to the Protocol of 1995 - the first document in Italian history to pave the way for theatre education in the Italian school, with a similar meaning to the English and Hungarian model of Drama in Education, - the theatre teacher Orazio Costa had tried, through an exemplary letter, to reply to the institutional promoters of the Protocol by suggesting a well-thought-out study route that should take into consideration the mimic method he had developed for the pedagogy of the actor. Costa believed this method, by its very nature, was suitable to meet the educational needs of the school being an expressive basis for any educational and artistic intention.

That letter was just another cry in the dark, however, fortunately there has been, and there still is, a kaleidoscopic multitude of art and education professionals engaged in the work of transposing authoritative voices in the field, and in the work of recognition of those fundamental principles of expressive dynamism that every human being, teacher or pupil, undertakes whenever he or she moves towards a path of knowledge.

Today the recent bill (2015) “La Buona Scuola” (The Good School) reiterates the need to institutionalize, intensify, and shape again the theatrical experience within a national and cultural horizon.

1.5 Drama in education in Flanders – Belgium

In Flanders, children at age 14 can choose between general secondary education (ASO), technical secondary education (TSO), vocational secondary education (BSO) and artistic secondary education (KSO). Only the latter has a specific curriculum on drama, theatre and verbal expression. In all other education types, as well as in the first two years of secondary education (age 12-13-14), artistic subjects are limited to visual arts (*plastische opvoeding*) and music education (*muzikale opvoeding*). Schools do have the opportunity to develop drama or theatre outside the official curriculum, either within school hours or in the students’ free time.

However, there are specified learning outcomes regarding creative subjects, including drama, for primary education. At the end of primary school (i.e. at age 11 or 12), children should have achieved the following competences and attitudes in drama:

- Pupils can enjoy a varied offer of cultural activities intended for them (*)
- Pupils can observe specific forms of play and can understand that the right balance between word and movement can enhance the expression

- Pupils can listen in a concentrated way to a spoken text (told or read) and can reproduce this text orally, in writing, in images or in drama
- Pupils can manage forms of play in an interactive and social context
- Pupils can express experiences, feelings, ideas and fantasies through play
- Pupils can develop a nice speaking technique that is adapted to a situation of play (e.g. through articulation, managing breath, pace, tone) and can improvise various verbal and non-verbal forms of play
- Pupils can enjoy, talk about and critically approach their own play and that of others, the choice for play forms, topics and experience (*)

The aspects with (*) are considered ‘attitudes’.

These learning outcomes are translated in a concrete curriculum by the three umbrella organisations for primary education. The curriculum consists of learning goals (i.e. not out of a specific method or approach). Schools can also develop their own curriculum, but most of the schools follow the plans as they are developed by the umbrella organisations. The curricula give suggestions about the way in which learning goals can be achieved. Schools are not obliged to follow these suggestions.

A wide variety of organisations offers theatre or drama in young people’s free time, either via part-time artistic schools or through youth work.

1.6 Drama in education in Greece

In Greece there has been no formal tradition of Theatre/Drama as a subject in its own right within the school curriculum. However, despite the lack of organized state provision for teachers’ theatre training, the non-existent or poor facilities for theatre practice in the majority of the Greek state schools and the absence of Theatre/Drama as a subject from the timetable, there is a long and strong tradition (since the 18th century) of school theatre productions, organized as extracurricular activities by enthusiastic teachers of various subject (IDEA Europe, 2007:39).

Students come in contact with the history of theatre through studying particular texts in literature and language studies. Here the emphasis is on Ancient Greek Theatre and its significance in the classical world.

In terms of formal education, going through the most recent curricula of primary, low and upper secondary education, the following are recorded regarding the role/ position of Drama in school Education:

- In the latest update of the curriculum in primary education (school year 2017-2018), Drama is taught one hour per week across all classes. To this end, there are certain [guidelines](#) summarizing the rationale, the aims and how they could be reached via an interdisciplinary approach. Theatre/Drama often is under the umbrella of Aesthetics Education, including also Music and Visual Arts.
- In lower secondary education Drama is taught within the framework the Flexible Learning Zone, which was initiated the Ministry of Education in 2002; such an initiative encourages the introduction of collaborative learning methods, interdisciplinary approaches and motivates teachers to use learning-through-play/theatre/drama game techniques.

The main objectives of Drama Education can be summarized as follows, facilitating thus pupils to:

- express themselves through bodily movement

- explore movement in space
- be aware of the importance of breathing
- explore the role of voice and emotion
- understand teamwork
- facilitate imaginative thinking
- understand various theatre forms, devices and the role of narrative
- understand how characters evolve within a play
- understand social roles
- familiarise themselves with the various theatre careers

The thematic axes that are covered vary, selected each time according to the age and learning needs of the target group per case, covering improvisation, theatre games, dramatization and familiarization with Theatre as a performing Art, etc.

Despite the lack of a formal approach by the state to drama/theatre in education, there has been a steady growth of organisations and educational programmes in the country that offer opportunities for training to pupils, adults and particularly educators.

The National Theatre, and various regional theatres, private companies and NGO's offer a variety of training in the field. The most well-known organisation, acting also as an expert and governmental advisor in the area, is the Hellenic **Theatre/Drama and Education Network**, namely TENet-Gr. It is the Greek official member of **The International Drama Theatre and Education Association**, known as IDEA and participates in events, committees and working groups of the organisation. In 2006 TENet-Gr was part of the pioneering organisations for the establishment of the European network, the IDEA-Europe.

Under this perspective it is worth mentioning a project implemented by this institution titled "it could be me – it could be you" (2018), an awareness raising project, targeting the educational community at large, on refugees and human rights using experiential learning, theatre and educational drama techniques. The project is organised and implemented in Greece since 2015 by the Hellenic Theatre/Drama & Education Network (TENet-Gr) in association with and the support of UNHCR Greece (UN Agency for Refugees).

The project and its educational material is approved by the Greek Institute of Educational Policy & the Greek Ministry of Education and is accredited by IDEA-International Drama/Theatre & Education Association and approved as an "IDEA Land and Home" project.

It primarily addresses members of the educational community, namely teachers and students of primary and secondary education, education officials, parents as well as youth trainers and local community members that are interested in the human rights movement. All Actions are offered free of charge by specially trained and authorized drama pedagogues and facilitators of the project. It aims at raising awareness on human rights and refugee issues through educational workshops and seminar, and supporting schools and teachers, who work or want to work on relevant school projects.

In 2018 the programme was implemented in various Greek cities such as Athens, Thessaloniki, Patra, Trikala, Volos, Samos, Lesvos, Chios, Trikala, Kozani, Kavala, Kalamata, Karditsa, Larisa, Itea, Nafpaktos, Kefalonia, Aigio, Nafplio, Crete, Ioannina, Drama, Kilkis, Corfu, Xanthi in cooperation with educational authorities and education officials, local authorities and municipalities, universities, human rights organizations (formal or informal), teachers' unions, parents' associations and art bodies. For 2018, the project aims to reach at least 2000 teachers and members of local society and at least 6000 students. (Info available at <https://www.humanrights.theatroedu.gr/what-is-it-2017>).

2 Convergences between the approaches to Drama in Education and Mimesis in Education

Although the approaches in this project arise from different pioneers and various traditions³ we can find fundamental convergences between the approaches of *Drama in Education* and *Mimesis in Education*. By fundamental convergences we are referring to a set of human activities that, appropriately directed, constitute the skeleton and the bones of the practices and tools that each individual methodology proposes: word, dialogue, imagination, drama, dramatic activity. These fundamental convergences are both basic principles and aims for the merging approaches in Demo:Dram. Investigating this common space between the *Drama* and *Mimesis in Education* will allow us to better identify the way in which the different approaches manifest, as we will see in the details below.

2.1 Word

The relevance of the word - spoken, listened, acted - for all the approaches that contribute to this project is fundamental. What exactly is meant by "the word"?

The human being, according to Aristotle, is that animal endowed with word (*Politics*, 1253a 9-20; 1332b 5). More than that: *the human being is a human being because he has the word* (a Scheler's statement, taken up by Ebner 1983, 1991). The word acts in two directions: expressive, so that we can speak and express a sense; and receptive, so that we can understand the other in their expression. In the word lies our own possibility to express ourselves and to learn a language; to express our sense and to grasp the sense of the word in the other.

The word, although recognized here in its power, also needs to be revalued, to be cared for, to be recovered in its integrity (Ebner, 1983, 1991; Ducci, 2002).

In *Drama in Education* word is important for the increased ability to deal with abstract concepts. According to Bruner (1966) language can code stimuli and free an individual from the constraints of dealing only with appearances, to provide a more complex yet flexible understanding. The use of words within a dramatic frame can enable participants to consider action and image that is not contained within the 'here and now' of the situation described. Vygotsky also emphasizes the role of speech in attaining a goal and the relationship between speech and action. (Vygotsky 1978:25).

"A child's speech is as important as the role of action in attaining a goal. Children not only speak about what they are doing; their speech and action are part of one and the same complex psychological function, directed toward the solution of the problem at hand. The more complex the action demanded by the situation and the less direct its solution, the greater the importance played by speech in the operation as a whole" (Vygotsky, 1978:25).

Hence the use of the 'word', in the Demo:Dram project, goes far beyond simply saying what one thinks; and drama in this context becomes a process through which we *embody* the word; a way to live our own word and the word of the other. Drama and theatre are places where we pose the problem of how we can become a *living word*. In the final analysis both *Drama in Education* and *Mimesis in Education*, though with different emphasis, are about saying what we are living and living what we are saying.

³ Dorothy Heathcote is the pioneer of Drama in Education, alongside her work, approaches in this project also take inspiration from the theatre theory of Edward Bond and from social constructivism theory; MiE finds its origins in the philosophy of education of Edda Ducci and in the mimic method of Orazio Costa (for further details see sections dedicated to single methodologies: pp. 20-27, for DiE; pp. 27-31, for MiE).

Mimesis in Education intensifies this process of recognition and *Drama in Education* develops it in order to direct it to the critical places of democratic living, to offer that reflective dimension that promotes awareness. One could say, that understood and lived, *the word is the way to become human* (Ebner, 1991).

2.2 Dialogue

All three approaches mentioned here are deeply dialogical in nature. Dialogue, however obvious it may seem to us, is a process whose importance must be rediscovered (Buber, 2013), a rediscovery that goes hand in hand with a vibrant, and healthy democracy which is dependant on the active participation of citizens in the decisions which impact their lives. It is through dialogue that discussions can be had, prospects debated and agreements reached as to the rules and practices of a democracy.

Dialogic teaching uses talk to stimulate and extend young peoples' thinking and advance their learning and understanding. It helps the teacher more precisely to identify young peoples' needs, frame their learning tasks and assess their understanding. It empowers the student for lifelong learning and active citizenship (Towards, 2006).

Teaching, like any human activity, emerges from one's inner landscape, for better or worse (Palmer, 1998). Therefore dialogic teaching involves willingness and commitment to explore one's own 'inner landscape'. A dialogic teacher helps their students to experience the same commitment enabling them to rediscover human relationships in all their beauty (Ducci, 2002).

This dialogue, in which one deeply listens to the other, with openness and respect, is a goal to work towards if we want to co-exist democratically together with people from other cultures and other ways of relating and expressing; a goal that requires us to come *into* relation with the other. The *dia-* (through) of the *dia-*logue is the methodological opening towards a shared truth: a truth that is made with the other and thanks to the other: dialogue allows people to have thoughts they could not have had on their own, yet to recognise these thoughts as a development of their own thinking (Game & Metcalf, 2009).

The term dialogue means *through* (*dia-*) the *logos* (word, discourse). This *through logos* is what both DiE and MiE are leveraging to build an idea of listening and respect for *what is said*; a precious commodity in a society of ever increasing complexity.

Within dialogue, in this drama context, questioning plays a fundamental role; in particular how to ask those questions that can give rise to a dialogue that is as rich as possible.

As highlighted in IO1 of this project, *Mimesis in Education* helps us to intensify in ourselves the feeling of the other, to make authentic and deepen the dialogue; *Drama in Education* helps us to develop this dialogue, nurturing skills and capabilities that are crucial for the development of a democratic society.

2.3 Imagination

Children, participating in drama, behave "as if...". They imagine what it is like to be in someone else's situation, or use their imagination to transform 'the word' into experience using their body. But imagination is not only central to drama or other arts, it is also a central faculty of human beings. The contemporary playwright Edward Bond argues that "only humans have imagination" (2000: 113); it is what differentiates us from animals. Bond (2000: 3) states that not only is imagination crucial in the creation of human culture, or creating stories, but also in asking the question 'why'?

Imagination is needed to make meaning of the world around us, to give value to material objects. Children do this through anthropomorphising occurrences or objects around them, by creating stories. But human culture can also be understood as a system of stories that designates value to objects, actions and events. Drama uses the same faculty of human imagination so that young people can make their own meaning of things or test the values that have been codified by the culture they live in. Drama aims to enhance young people to 'imagine the other' and in the case of both DiE and MiE step into the *situation* of the other. Stepping into or creating their own stories can be important processes in using the imagination to explore and make meaning and thus take ownership of their learning.

2.4 Drama

DiE and MiE have been chosen to explore democracy through drama practices. It is the dialogical nature of human beings and drama that has guided this choice. We have mentioned the human dialogical nature earlier, so here we reflect briefly on the dialogical nature of the drama.

Drama practice becomes a duality and then a community: further to points raised in IO1, the drama began when a person in the choir detached from the group and started to use dialogue with it, followed by a second and then a third person; thus creating that particular dialogical conformation - three actors and the choir - which characterized the Greek theatre. Hence, since its origin, drama is a way through which the 'I' can meet the 'thou' (Ducci, 1999); it is a way through which we can learn to use dialogue. Practising drama can make us dialogical human beings (see Plato, *Gorgia*, 458ab).

Drama is a way to really understand the point of view of the other, it is a path (real and metaphorical) of human wisdom that can transform itself into conscious action in the world. When we practice drama we activate both our rational and non-rational faculties, the concept is brought into space, time, action; it becomes flesh, movement, intention.

Drama, as defined by the three approaches present in Demo:Dram project, is a route to transform knowledge made of concepts into wisdom that increases student's civic engagement and democratic awareness and participation; drama is here recognized as a way through which students can experience and realize an exit from negative loneliness and feel with awareness how relationship can become meaningful.

2.5 Dramatic activity

Dramatic activity is *the way* in which, in this project, we want to build democracy. But what does 'dramatic activity' actually mean? Using word in dialogue, dramatic activity is a way to intensify expression and understanding: living the problems of the real word through the entry into the extra-ordinary dimension of ritual, of communion and of the special unity of being, speaking and listening that is realized in drama.

According to Bruner (1966) there are three modes of representation: an enacted mode, an iconic mode and a symbolic mode. The combination of these three representational modes can create meaning for participants taking part in dramatic activity.

Making meaning and testing values through doing are important components of drama; a meaning that is explored through situations, texts or actions to enhance a felt understanding. Taking action in an imagined sphere can create a connection between the realms of reality and imagination. While taking action creates a bodily experience, doing this in an imagined, fictional situation creates a possibility of

Bruner three modes of representation: enacted, iconic, symbolic

The enacted mode involves action, whereby participants in the dramatic frame would consider and create action or movement to understand or explore a particular moment. Similarly participants might use objects and/or 'act' with them. The creation of action, within a dramatic frame, lends itself to the next feature; the iconic mode. The iconic mode relates to the idea of image or picture. The use of image or picture within the dramatic frame can enable participants to explore the meaning of a particular situation. To do this the image may be frozen, added to and/or changed as a way to explain, explore or understand a key moment in the development of dramatic understanding. The combination of both the enacted mode and the iconic mode give rise to the third mode; the symbolic mode. This mode is where symbols are created and used through the action and the image in order to understand something abstract.

exploration, a freedom from the constraints of reality, a moment of safe learning. At the same time it offers an experience of doing which can be transferred to actual social and other real life situations. In dramatic activity the expression is aimed at that understanding that must reach an action in real life (Aristotle, 2009, 2013).

Dramatic activity is a modality through which different ways of living together can be explored through an aesthetic experience (Dewey, 2005).

Dramatic activity is a way through which we can see the world as it was and as it is, but, above all, the world as we would like it to be.

3 The Three Pathways

In this section we describe the three approaches, contained in the two methodologies (DiE and MiE), used in this project. We will look at the way in which *Drama in Education* comes to life through the work of researchers and educationalists from the Birmingham City University (UK) and from those of the InSite Drama (HU), and explore the nature of *Mimesis in Education*, as it was built and developed by researchers from the University of Roma Tre.

3.1 Birmingham City University – United Kingdom: Drama in Education Methodology

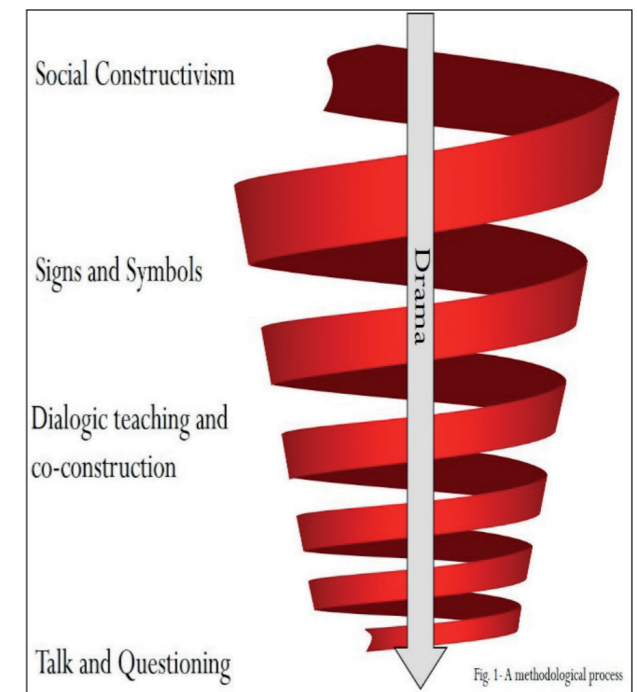
Our methodological view of drama has its foundations in social constructivism, whereby human development is socially situated and knowledge is constructed through interaction with others. As part of this foundation we believe that social constructivism centres on an individual's learning that takes place because of his or her interactions in a group. In support of this view, we consider Vygotsky's (1978) theories in that the promotion of learning is strengthened through contexts in which learners play an active role. The roles of the teacher and learner are therefore shifted and subverted from a traditional 'transmission model'. Therefore, we believe that a teacher should collaborate with his or her learners in order to help facilitate meaning construction for everyone involved in the process. Learning therefore becomes a mutual and democratic experience for learners and teachers and the process of co-constructive dramatic inquiry is in and of itself a democratic process.

There are many links between social constructivism and Heathcote's (2012) *Crucible Paradigm* and we believe that knowledge is an on-going, live process. Methodologically speaking, learners are involved in a process of *stirring together their knowledge and understanding of a central idea* (See page 22 of Intellectual Output 1 for more). Heathcote regarded knowledge as never finished and that the importance of children's pre-knowledge, their pre-understanding and pre-attitudes should be valued and used in the learning process.

Linked to this, Heathcote (1984:160-169) used the words 'signalling', 'signing', 'signification' and 'classroom communication', and charged teachers with the responsibility of employing signs more coherently in their teaching and replacing the "mouth talk" with "word and gesture" that can be 'read' by the class. As in Theatre, actors sign for the benefit of the audience. Heathcote (1984:165) stated that, similarly children bring to school the most developed



Chris Bolton working with trainee drama teachers completing their PGCE Secondary Drama at Birmingham City University.



skill of all: “making sense of their own ends of sign in their immediate environment” (discourse-making). Thus teachers may use sign in order to communicate and to allow children to actively participate in the learning event with responses.

As a result of this we assert that drama is a form of dialogic pedagogy that uses both questioning and talk/discussion to stimulate and extend students’ thinking and advance their learning and understanding. It helps the teacher more precisely to diagnose students’ needs, frame their learning tasks and assess their progress. It empowers the learner for lifelong learning and active citizenship.



Drama teachers in the UK meeting at the drama in education conference ‘Becoming Somebody Different’.

Within our view of dialogic pedagogy we consider two central pillars: questioning and talk/discussion. Both pillars are interlocked and form the basis of a social constructivist learning environment. Alexander (2011: 6) points out that “Talk is fundamental to all learning, in all subjects, and therefore needs to be everywhere rather than confined to English” (ie. English as a subject). This statement can be extended to any other mother tongue in any other country, which highlights the central importance and power of this often overlooked medium. Alongside developing learners’ skills in oracy, talk can also

be used to develop thinking. Alexander (2006) also identifies five main types of classroom talk of which the following three are important:

- ❑ Instruction/exposition (teacher–class, or teacher–group or teacher–individual): giving learners information or explanations
- ❑ Discussion (teacher–class, or teacher–group or learner–learner): sharing ideas and information and solving problems
- ❑ Dialogue (teacher–class, teacher–group, teacher–learner or learner–learner): building a common understanding through structured questions and purposeful discussion

These types of talk feature heavily in any drama learning environment and considering them in the creation of dramatic exploration is key. In addition to this, talk is important, as it acts as a bridge to written language, which is particularly true when oral tasks require students to make their meanings clear to their listeners, where they need to consider not only what they want to say but how to say it. Implicit within this is the notion of cognitive development and the important role of speech in attaining a goal. Vygotsky (1979: 25) points out that

“Children not only speak about what they are doing; their speech and action are part of one and the same complex psychological function, directed toward the solution of the problem at hand. The more complex the action demanded by the situation and the less direct its solution, the greater the importance played by speech in the operation as a whole.”

Therefore, as talk and discussion are interactive processes it means that both learners and teachers play a significant role in developing both oracy skills and cognitive thinking.

The second pillar of dialogic pedagogy involves questioning. Neelands (2004: 52) asserts that “Drama is a questioning medium. It seeks to disturb, extend or change our understanding of who we are who we are becoming”. Methodologically speaking, drama can be used as a form of questioning in which potential realities can be discussed, explored and challenged. Ultimately, in doing this one is forced to consider who we are by looking at the ‘other’ in a particular context. Questions are the tools to do this and indeed are a fundamental part of democracy. Don’t you think?

Questions can be used to: clarify, infer, probe, challenge, or to provide a reality check and it goes without

saying that different questions stimulate a variety of responses from those being asked. Primarily questions in drama fit into two distinctive places: open questions, ones that open up discussion and do not require a predetermined answer; and closed questions, which often contain a ‘right’ or ‘wrong’ answer. We liken these questions to the ‘givens’ and ‘potentials’ when facilitating a drama workshop such as *The Wall* (Annex 1 of Intellectual Output 1 for more). However, questions are more than this and the question you ask in drama will often determine the shape, direction or flow of the dramatic exploration.

For example, you may ask pupils to/for:

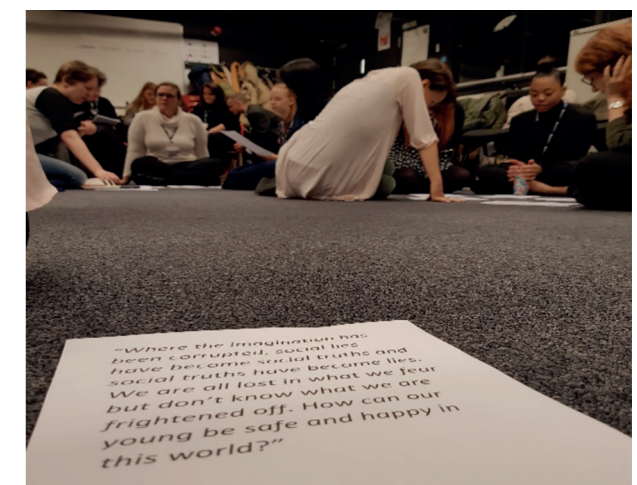
- ❑ List- What does democracy need? What is the point? What are the features of democracy?
- ❑ Specific information- Where does democracy exist? When did democracy begin?
- ❑ Reveal processes and feelings- How do you feel about freedom? How can we show that?
- ❑ Test potential- Could we lose democracy? Could you imagine an alternative?
- ❑ Moral/ethical judgement- Should we respect everyone’s point of view?
- ❑ Explanation- Why is democracy important? Why do some people have more power than others?

Being mindful of the types of questions we ask and the purpose of them is important. To strengthen this, however, it is not just about asking the questions but also about listening to the response. Often learners will offer a response based upon their prior cultural and/or social experience. It is vital that the drama teacher listens to this! As Neelands (2004: 52) also points out:

“... it is the teacher’s responsibility to help pupils to operate these logical systems and to apply them to the drama as it unfolds. Through questioning, the teacher helps pupils to make sense and make connections. The teacher’s questions also reveal differences and ambiguities in the pupil’s responses. In the social art of drama, meanings are not privately held or formed; they are established collectively through debate and through the dialogue that is established by the teacher’s questioning of the sense making that the group does.”



Chris Bolton working with Secondary Drama teachers from across the West Midlands, UK.



Chris Bolton working with Secondary Drama teachers from across the West Midlands, UK.

3.2 InSite – Hungary: Drama in Education Methodology

The field of drama in education builds upon a complex body of methodologies which are portrayed in a wide range of literature published over the past decades. InSite advocates a drama in education approach in which participants can experience ‘making’ fictional situations from within and explore complex situations from within the protection of fiction. At the same time, we believe that the conscious use of the components of the artform enhance the exploration of the content of the problems examined. InSite’s work relates strongly to drama education being used to enhance a strong critical social awareness, which goes together with the aim of facilitating young people to form their values in the fictional situations offered in the lessons.

Our work relies on a number of important pioneers of drama in education who have offered methodological frameworks for building fictional worlds and engaging in dramatic situations together with young people. Here we will offer a framework we find extremely useful in building connections between the social reality, the fictional situations and the imagination of the individual participant. We find the framework of Site offered in the theatre theory of Edward Bond, a contemporary British playwright extremely useful. Bond states that drama needs to dramatize the contradictions of individuals living in society and “drama requires you to find society in you” (2009: xii). His work for audiences offers paradoxical situations where basic human needs and social pressures clash within the individual, creating gaps, questions for the audience that they need to make sense of for themselves. The complex theory is based on a large body of plays that Bond has written, these are also accompanied by some concepts that help understanding his work. One such concept is the Site⁴ which can be used very productively in creating or evaluating drama in education lesson as well. We will first present the concept of Site, and then its use in drama education.

3.2.1 Site - the framework of connecting different spheres⁵

While story provides a narrative framework for the sequence of events the concept of Site offers the framework for working on stories in a dramatic form. Cooper (2013: 132) explains that “sites are used in Bond’s drama primarily to establish the dramatic logic of the situation in order to illuminate our social reality and forge the direct connection between the play and the experience of the audience”.

Through his concept of ‘Site’ Bond (2000: 10) connects the material and social reality that is outside the theatre building with what is happening on stage and also with what happens in the audience’s imagination.

“Drama has many ‘sites’: the stage, the capital or provincial city where the theatre is, the era, language and culture. How does drama occupy these sites?

- A. It conforms to the social sites (city, era, culture, etc), which are self-evident to the audience.
- B. It conveys to the audience the play’s specific sites. These are equivalents to A but of course may be different.
- C. It conveys the play to the audience - the audience as site. The audience is social, able to receive only in certain (if sometimes innovative) ways. C must convey A and B to the audience.
- D. The audience as site of imagination. A, B and C must be conveyed to this site. D is drama’s specific site because - through the play - it contains all the other sites and their interrelations. What is D? What is the need for drama? Drama’s identity comes from meeting the needs of D.”

Bond states that the socio-cultural context (Site A) that the play is being produced in needs to be present in the set, props and narrative (Site B) of the play being performed. This needs to be enacted (Site C) in a way that it opens up the content for the audience to engage with using their imagination (Site D). The sites are contained in each other and connected dialectically.

⁴ A concise video explaining the concept of Site can be found here: <https://www.youtube.com/watch?v=xJuzxGptbY&t>

⁵ This text relies heavily on the study of the concept of Site by Bethlenfalvy (2017).

This framework can be used in a very practical way when planning a drama lesson as it provides a series of questions that can be addressed during the process. Cooper in recent workshops⁶ analysed the framework by placing story and the Centre it investigates as Site B. This proposition is logical because a story is realised through a series of specific situations in a play and in a Bond drama the Centre of the play provides the thematic logic among these situations, it is the contradiction that reappears in different situations through different characters and is portrayed in the plays central images as well. It is extremely useful to define a centre – a central contradiction or a sentence – for the drama lesson that is being planned as well.

When structuring drama education work with young people it is useful to place the story and its situations at the centre of our questioning, we can ask: *In what form is our current era, the problems of our socio-cultural reality present in the specific situations of the story?*

With this question we are assessing if **Site B** contains **Site A**. Even if the drama engages in a historical or a fictional world the elements of our present reality need to be recognizable for those participating in the drama work. This is especially important in relation to the problems engaged in the fictional world. The central problem examined through the play should be related to the elements that connect Site A and Site B. The Centre has been defined as the essential confrontation behind the dramatic problem (Bond, 1996: 166), so the previous question can be developed further to include the Centre as a part of Site B as the following: *In what forms are the essential conflicts of our current socio-cultural reality present in the specific situations of the story?*

The analysis can also start from looking at the current reality and locating those essential confrontations or contradictions that would be useful to engage in within the fiction. They then need to be included in the situations of the story through specific incidents or ‘givens’ of the fiction.

Site C is related to how these events are presented through actions, images and the use of objects to open the essential conflicts in a way that the audience, or in the case of a drama lesson the participants, can make meaning of them within the story, but independently of the explanations that the story’s narrative provides. While Site B relates more to what is being explored Site C is concerned with how it is being explored. In the structuring of the lesson the tasks and forms offered to the young people can place this as their central aim: *do the tasks make it possible for participants to explore the centre of the drama with the aim of opening gaps and questions in relation to them using the dramatic form?*

Site D highlights the purpose of the dramatic exploration and emphasises that the situations need to connect with the imaginative processes of the individual audience members or participants. The drama teacher needs to take into consideration the participants as individuals who are members of a group in an educational setting. The concept of Site highlights that drama happens in the imagination of the participants, the clash of values, the questioning of narratives stimulates the participants’ imagination and engages them in creative meaning making concerning their relationship to the fictional world and the elements of the ‘real’ world present in it.

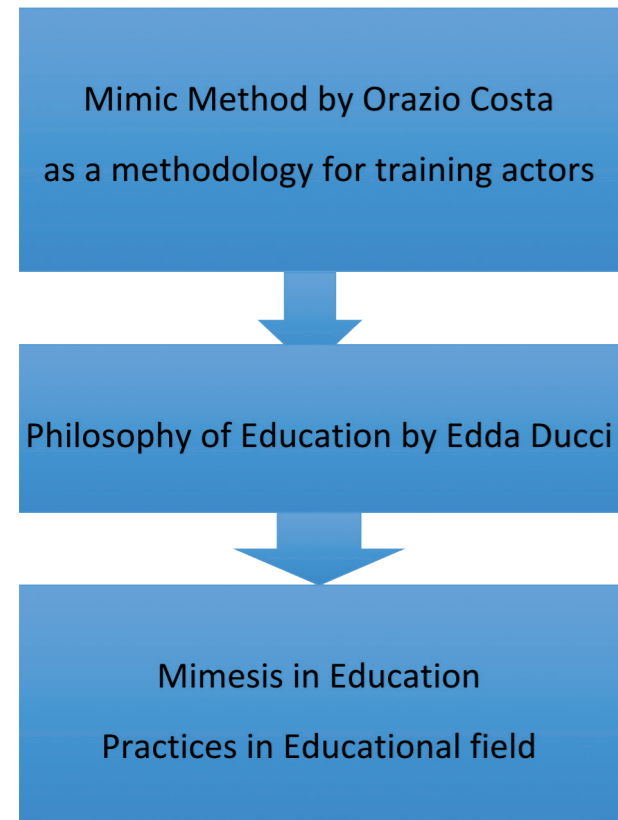
Besides offering a framework for the analysis of stories and situations explored in drama workshops, Site can be extremely useful in designing tasks for the drama work. Engaging creatively in creating the specific site in which the situation is happening – for example creating the details, social marks present in a bus stop where a central situation develops – is an important possibility. Similarly working on how objects are used in scenes or improvisations to enhance opening questions related to the centre engaged in the drama lesson can also be a useful task.

Site offers an inspiring framework that can be used to analyse narratives used, evaluate the connection between the social reality and the fictional world and also inspire tasks and activities conducted within the drama lesson.

It is important however that it is just one possible concept that can be used in the designing of dramatic learning. It needs to be used in the context of many other important methodological concepts and structures available in the writings related to drama in education.

⁶ *Facing the Gap Seminar* led by Chris Cooper, hosted by The GAP Arts Project, 5th - 8th February, 2015, Birmingham, UK

3.3 MimesisLab - Rome Tre University – Italy: Mimesis in Education



A workshop for teachers and educators on MiE at the Centre for pedagogy of Expression (Italy).

3.3.1 Defining mimesis

«... mimetic activity is instinctive to humans from childhood onwards, and they differ from other animals by being so mimetic and by developing their earliest understanding through mimesis (Aristotle, *Poetics*, 4. 1448 b 5–8; in Halliwell, 2002:178).

(1448b), defines the human being in relation to its mimetic activity. Aristotle affirms that *the human*

In 2008 the MimesisLab was established in Rome, the laboratory for Pedagogy of Expression at the University of Rome Tre. The declared aim of this Laboratory was to verify to what extent and in what way a method developed for training actors - the Mimic Method (il Metodo Mimico) created by Orazio Costa Giovangigli - could be used in the educational field. That is, how could it be useful to the flourishing of any human being, even for those who do not have a vocation to be an actor?

The philosophical educational research developed by Edda Ducci has proved to be the ideal environment to verify the educational value of Orazio Costa's proposal, and to direct the use of the practices that have been developed.

We had already had the opportunity to verify, on the field, the effectiveness of the Mimic Method as a useful pathway in helping people to express themselves and to understand the other. Going further, we wanted to deepen our understanding of the reasons for this success, in order to better direct its use in educational contexts. We hypothesised that these reasons had to be hidden in the very nature of human expression.

MimesisLab's activities have been developed in three strands of research: philosophy of education; practical applications in various setting; and artistic and theatrical performances.

The methodology, with which we have been experimenting and refining since 2008, has been articulated around the recognition of the mimetic capability that each person possesses as a human being.

The central role of *mimesis* in the educational process was first discovered by Plato. In the *Republic* (393c et seq.) he defines *mimesis* as *making oneself similar in voice and/or gesture to someone or to something*. Later, in the same work, he attests the presence of this inner dynamism even in the absence of physical movement appreciable from the outside. After Plato, Aristotle, in the *Poetics*

being is the mimetic animal par excellence. He goes on to say that *through mimetic activity we obtain the fundamental knowledge and that through the mimesis that others produce we learn and understand*. All these activities related to expression and understanding are pleasing to human beings because they respond to their nature. Aristotle also reveals to us that the process of learning and understanding consists of *recognizing similarities*.

Human beings, no matter where in the world they are born, play a game that takes different names but consists of making oneself similar to the other; that sort of *to make believe/play as if I were* game. It becomes evident why this is: human beings play this game because through it they learn and understand the other; if learning and understanding consists of recognizing similarities, what better way than to make oneself in the image and likeness of the other? (Scaramuzza, 2013). This same mimetic activity is the one that characterizes the artist's work when the intentionality of the adult's action is added to the naturalness of the child's action.

3.3.2 Transforming Theory into Educational Practice

Over the last ten years the Laboratory for Pedagogy of Expression has been experimenting with and developing these ideas in various settings to create practical applications for educational purposes. The mimetic attitude is placed at the heart of every educational practice we have developed, on the underlying principles that the process of learning and understanding is *a process of making oneself similar* and that *mimesis* is our natural attitude to make ourselves similar to the other. This approach has the potential to revolutionise teaching and learning activities in the current educational paradigm.

In the application of this methodology, the role of the body in learning processes is re-evaluated: students are often asked to move and to realize *mimesis* with the whole body in relation to the materials being studied.

This methodology has been particularly used in the study of poetry, where students are asked to explore the meaning of words, phrases and entire texts through the mimetic use of the body. All curricular subjects have been taught/learnt using this methodology, including: mathematics and geometry (Millán Gasca, 2016), literature, learning a second language, music, art.

In *Mimesis in education* teachers themselves are called to live inwardly (to embody) any subjects they want to teach and to make it evident, through voice and gesture, that the lesson that students are expected to learn is a living subject in the teacher.

Teachers are called upon to renew their knowledge of their students, trying to empathize with (to make an inner *mimesis* of) the learning/



Children studying geometry through mimesis (a class devised by A. Rachele with the supervision of A. Millán Gasca).



Jenny England teaching music through mimesis.



Jenny England teaching music through mimesis.

understanding process of each student entrusted to them. This same approach used to promote didactics has been used to build the foundations of harmonious coexistence and to develop capacities that are at the basis of building democratic coexistence.

If real democracy is realized when every citizen is able to express his or her potential in the best possible way (for the community and for oneself), and to truly understand the needs of the other, *mimesis*, being at the base of any movements of expression and understanding, has the potential to be a pathway towards true democracy.

We have therefore developed a series of practices that allow us to recognize the feeling of the other and to develop the decision-making that affects collective life through this recognition. In order to support the exploration of issues concerning democracy and to lay the foundations for the development of democratic coexistence we have built a methodology - *Mimesis in education*.



A workshop for teachers and educators on MiE at the Centre for pedagogy of Expression (Italy).

In *Mimesis in education*, democracy issues are not addressed with a theoretical approach or through dramatic simulations, but an intense research on expression and understanding. This expression and understanding characterizes every place of teaching and learning, requiring the same commitment from both teachers and students.

The methodology of *Mimesis in education* includes training courses for teachers and a shared construction of the practices of using *mimesis* in order to adapt it to the needs and requirements of different educational contexts. This work has the strength to lay a solid foundation for making students democratic citizens. This approach also leads to the construction of works that can have an artistic value, especially in the field of expressive reading, in creative writing, dance, and theatre and in forms of fine arts⁷.

⁷ Since 2015 has been activated at Roma Tre University a postgraduate master course in Pedagogy of Expression where students can approach the theory and practice of Mimesis in Education: <http://www.masterpedagogiadellespressione.org>

4 Development of supportive networks for schools, teachers of humanities and languages and drama in education practitioners across Europe

The network of schools, teachers of humanities and languages, and drama in education practitioners is an essential aspect of the Demo:Dram project. Our intention is that this network, created at a local/national level, can serve as a model of educational cooperation at a European level.

Any project that aims to produce democratic effect has to be democratic in its procedure. A needs analysis (described in detail in IO3) was first carried out, involving teachers and professionals in the field of education. From the needs analysis participants were invited to take part in advisory board sessions to explore and contribute to the creation of the tools used in the project. This procedure enables cooperative participation for those professionals that will become the users of the tools created by this project.

The advisory boards consist of 'in presence' group meetings, and 'virtual' meetings where resources and discussions are shared through a blog. This model enables educators to participate flexibly, as well as allowing those from peripheral areas – reflecting different experiences of the education system – to take part in the work. Communication via online platforms will facilitate teachers in realizing new projects connected with the aims of Demo:Dram.

The advisory board is the initial nucleus for the idea of a European cooperation amongst teachers. According to the experience of national advisory boards, an international network for all education professionals in Europe will be formed. The European network will take into account geographical and intercultural diversities, specific educational needs and political contexts amongst European citizens who take care of the educational dimension. It will be used as model for experimenting and proposing new tools for the development of democratic competencies in classrooms for teachers and students Europe-wide and will aim to maintain lasting relationships across Europe.

Conclusions

The intention of this Intellectual Output has been to present a methodology that serves teachers who wish to use drama in the school setting to nourish democracy and develop civic thinking and skills with pupils 11 to 15 years old.

After an overview of Education and Drama in England, Italy, Hungary, Flanders and Greece, we went on to explore fundamental convergences between the various approaches in the Demo:Dram project. These convergences involved the use of: word, dialogue, imagination, drama, dramatic activity, directed with a particular intention to nourish young people's involvement in a democratic society. Each approach was then presented in more depth, in order to give teachers further insight into the thinking and processes that will underpin practical applications.

We finished with a brief introduction to the rationale behind the creation of advisory boards; namely to consult, and co-create with those that work most closely with the target group, and set up a European network that can share practice in the field of drama and democracy education.

As an on-going enquiry, we can ask what kind of new perspectives can arise from this methodology?

Any crisis in a society has to find solutions in the places dedicated to education.

- if the school is still the place where human unity is affirmed, in spite of the specialisation of scientific/humanistic disciplines, drama can be a way through which a reconciliation of the integrity of human beings can take place;
- If the school is still the barricade of democracy and so also its teachers, drama serves its mandate as an antagonistic force against the economic logic of profit (Nussbaum);

At this point we could speak about the special status of drama, about drama not as a mere subject within the curriculum amongst other disciplines, but as 'discipline' of a special kind: we could say that drama is a *mediating discipline*.

Drama can mediate:

- amongst different disciplines;
- between mind and body;
- between us and the world ;
- between the world that is there and what will come.

It is a mediation that expands space and time; scarce goods to be protected and guaranteed in places like schools. It is a mediation of the entrance of the power of imagery into everyday life. It is a harmonizing, cathartic, liberating experience that serves not only learning and understanding but supports young people to be more confident and effective participants in a democratic society.

As such, well planned dramatic activity can be used as an interdisciplinary approach that can enhance learning in all fields of education to excellent effect, exploring curricula issues as well as making learning relevant to young people.

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