

DRAMA IN EDUCATION. CREATIVITY FOR INCLUSION

ACADEMIC YEAR: 2023-2024

WORKING HOURS: 100h

CONTACT HOURS: 25h in Porto (5 intensive days between June 16th and June 28th, 2024)

+ 2 ON-LINE SESSIONS – 5h (May and June, 2024)

ECTS: 4

PROFESSORS:

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DESCRIPTION AND CONTEXTUALIZATION

The current recognition of the central place of arts, particularly drama and theatre, in citizens' education, constitutes a challenge for initial and ongoing training in education and social studies. Universities are tasked with the initial and continuous training to foster a new generation of education professionals, able to contribute to the furthering of a more integral, holistic and flexible professional performance profile. The specific drama and theatre strategies (active participation, quality presence "here and now", individual and collective creation) encourage, stimulate, and promote the development of students' attitudes, skills, knowledge, and abilities, as well as raise awareness of the relevance and potential of drama/theatre activities as desirable tools and an objective in modern schools.

These strategies, grounded in drama-based tasks, are particularly important and challenging for a generation that is always online, so often held hostage by a sense of "missing something" (FOMO syndrome, "Fear of Missing Out", Sabatini & Sarracino, 2016), and that has experienced online learning and physical isolation during the pandemic lockdown. Being physically, emotionally and mentally present and involved in social interaction, experiencing the joy and pleasure of the "flow"—which brings self-confidence and internal satisfaction (Csikszentmihalyi, 2018)—participants can (re)discover themselves and others. In doing so, the learning process is naturally developed.

The role of drama in education owes a lot to brilliant pioneers, scientists, and practitioners such as Viola Spolin (USA) and Dorothy Heathcote (UK), who developed and spread the ideas of applying drama and theatre for structuring and enriching the educational processes throughout the 60s, 70s, and 80s. Spolin's *Theatre Games for the Classroom* (1986) encouraged teachers to improvise and to be flexible, while Heathcote's "Mantle of the Expert" method (1976) empowered students to feel and act as experts. Both allowed the participants in the classroom to explore various areas of the curriculum through drama and, most importantly, to question the essence of the teaching-learning process and the teacher's role. The concept of theatre as an opportunity for dialogue is included in the practical and theoretical work of many other researchers and practitioners (Wagner, 1976; Bolton, 1979; Robinson, 1980; O'Neil, 1982; Boal, 2008; Kolk 2018). The learning of connecting with others empowers people, developing one's meaning of life, and makes them feel competent to express, communicate and build the life they want.

Portugal is a pioneer in the legislative recognition of drama and theatre as artistic areas with equal importance to dance, music and visual arts. The creation of the Basic Theatre Course (CBT, Ordinance No. 65/2022, 1st of Feb.), promotes the specialized artistic teachings of theatre to the 2nd and 3rd cycles in conjunction with primary school education.

Art-based practices as tools for social inclusion are going to be shared and analyzed during the course. In the socio-educational proposal of the first Second Chance School in Portugal—opened in 2008 in Matosinhos as a measure to address early leaving from education and training and young people with low qualifications (now legally recognized as part of the public educational system, Ordinance No.6954/2019, 6th of August)—arts have a crucial role, organizing the school's dynamics, curriculum, integrating different knowledge and promoting interdisciplinary dialogue (Mesquita & Hardalova, 2022).

The course highlights the importance of exploring and reflecting on necessary didactic methods and tools and pedagogical strategies which come from drama and theatre but are transferable to other curricular areas. This includes training flexibility, creativity and the capacity to adapt to the times we live in, with its many changes, transitions, and challenges.

OBJECTIVES

The course aims to:

1. acquire knowledge in drama-based methods and theatre techniques, exploring their potential place in education (formal, non-formal and informal) and social work;
2. create conditions for acquisition of pedagogical and interdisciplinary skills and offer resources and strategies to organize drama-based educational activities and projects;
3. get to know the new educational policies in Portugal (theatre course in schools and The Second Chance education) and share effective applications of drama in education, promoting inclusion and addressing early leaving from education and training;
4. enrich the artistic and soft skills of the participants and promote intercultural exchange in a safe and creative learning environment.

CONTENTS

1. Drama in education: basic theoretical framework and practical strategies and resources;
2. Theatre methods and interactive approaches for supporting professionals in education and social work: Forum and Image Theatre; Sensory Theatre; Games; Devising Theatre; Puppets.
3. Educational policies in Portugal and Europe for addressing early leaving from education and training and young people with low qualifications; The concept of Second Chance education; The theatre programme in Portuguese schools.
4. Intercultural and interdisciplinary education.

TEACHING STRATEGIES

Learning by doing is the main methodological approach of the course that is designed to be delivered using a face-to-face learning format (during 5 days). Active student involvement is highly encouraged through warm-up dynamics, games, and exercises for self-knowledge and self-confidence. Imagination and creativity are stimulated by building a safe and friendly environment, where the learning process develops naturally. A series of drama-based activities and theatre techniques gradually raises the group's motivation, exploring the impact of different

creative approaches, testing their effectiveness and possibility to apply them in different contexts. The circle as an inclusive space for starting and finishing the sessions facilitates thinking about the practice and communication within the group. Discussions of topics, texts and/or films, the available complementary materials (online platforms), the guests' lectures, and the supporting cultural programme enrich the learning process making it memorable and impactful.

EVALUATION

Assessment is based on: participation and initiative during the course carried out individually, in small and/or big groups; involvement in the tasks proposed and in the followed discussions during the course as well as the discussion on the final day of the course. The mark on a 0-20 scale results from the weighted average of the marks from the group/individual tasks developed throughout the course (70%) and the individual final critical reflection (30%).

DETAILED PROGRAMME/CONTENTS

- **May** – 2h30m, online meeting
 - Introduction to the BIP course and presentation of the team & topics.
 - Applied drama and theatre methods (part 1).
 - New educational policies in Portugal:
 - a. Basic theatre courses in schools;
 - b. Policy of Second Chance Schools in Europe and Portugal.
 - Digital materials (Films; sites; theoretical references).
- **June** – 2h30m, online meeting, after the course
 - Discussion;
 - Conclusions;
 - Evaluation;
 - Next steps.

June - 25h, face-to-face sessions

1ST DAY

Morning: welcoming session and presentation of the programme; participants' presentations; applied drama and theatre methods (part 2) Image Theatre techniques; the circle as a safe and creative space. Techniques for making an acquaintance (self-knowledge, self-acceptance, self-expression, self-approval). Playing games as a method in education and social work.

Afternoon: Geese Theatre Company (UK): reflecting and processing experience through games and Image Theatre as a way of communicating and learning about ourselves and others.

2ND DAY

Morning: Introduction to Theatre of the Oppressed and Forum Theatre; Augusto Boal; one problem, different points of view, choices and solutions; games and exercises for trust and empathy; Image Theatre-sculptures of human bodies, representing conflicts, feelings, intentions.

Afternoon: Practicing Forum; telling a story in three scenes; rehearsals; presentations; interventions and discussions; the role of the Joker (the leader of the Forum). Ways to apply Forum. Discussion.

Late afternoon/Night: intercultural evening: students presenting their countries and universities; sharing – open to ESE community.

3RD DAY

Morning: Sensory theatre: interactive, site-specific and context-oriented type of theatre. The ability to be present (here and now), to see, hear, touch, smell, taste. Me and my surroundings: sensory journey - an outdoor exploration/sensory walk.

Afternoon: Sensory theatre practice in groups. Ways to apply techniques of Sensory Theatre in educational context and articulated with the curriculum. The experience of a Second Chance School in Matosinhos. Guest: Luis Mesquita. School team + students. Film screening. Discussion.

Night: Performance – Bulgarian National Academy of Theatre and Film Arts at a Theatre hall. Duration: 50 min. Venue to be confirmed.

4TH DAY

Afternoon: Drama in Education. Dorothy Heathcote method. Boosting creativity and empowering kids and young people through drama and theatre. Guest: Silvia Correia - The new educational policy - Theatre course in schools; the state of arts. Devising theatre methods. Collaborative creation: creating a play/project in groups. Rehearsals; presentation. Reflective discussion.

5TH DAY

Morning: Imagination exercises. Puppets and objects. Building and animating puppets. Workshop presented in collaboration with Puppetry students from Bulgaria. Presentation: [Teatro e Marionetas de Mandrágora \(marionetasmandragora.com\)](http://Teatro e Marionetas de Mandrágora (marionetasmandragora.com)) with the Master's student Filipa Mesquita. Why drama and theatre? Discussion. Evaluation. Next steps. Autonomous tasks.

CULTURAL PROGRAMME DURING THE COURSE

- Puppet performance “Folklore magic Show” for the ESE community, delivered by students of National Academy of Theatre and Film Arts, Sofia;
- Exposition (Music and Drama building, ESE): Don Roberto Marionets – World Cultural Heritage;
- Amateur theatre presenting a play (ESMAE) directed by Sonia Barbosa as part of her PhD project.
- Intercultural evening open for ESE community: sharing stories, songs, dances, music, performances, food, and drinks.

MOST IMPORTANT STUDYING MATERIAL AND TOOLS

1. Boal, A., (2022) Games for Actors and Non-Actors, Routledge.
2. Boal, A., (2008) Theatre of the oppressed, Pluto Press.
3. Baim, C., Brookes, S. & Mounthford, A., (Eds) (2002) The Geese Theatre Handbook, Drama with offenders and people at risk, Waterside press, Winchester, UK.
4. Davis, S. (2015). Transformative learning: Revisiting Heathcote and Vygotsky for the digital age. *p-e-r-f-o-r-m-a-n-c-e*, 2. [Transformative learning: Revisiting Heathcote and Vygotsky for the digital age \(p-e-r-f-o-r-m-a-n-c-e.org\)](https://p-e-r-f-o-r-m-a-n-c-e.org)
5. DICE Consortium (2010). *Making a world of difference, A DICE resource for practitioners on educational theatre and drama*. (69) „The DICE has been cast. Research findings and recommendations on Educational Theatre and Drama“ (vol 1) and „Making a world of difference. A DICE resource for practitioners on educational theatre and drama“ (vol. 2) 2010. Belgrade et al.: European Commission, in: SCENARIO 2/2011 | Almut Küppers - Academia.edu [Drama Improves Lisbon Key Competences in Education - \(dramanetwork.eu\)](https://www.academia.edu/123456789/Drama_Improves_Lisbon_Key_Competences_in_Education_-_dramanetwork.eu)
6. Hardalova, P. (2021). *Drama as a journey into yourself: the reflections of a teacher*. In Clough N. & Tarr J. (Eds), *Addressing issues of mental health in schools through music and the arts: teachers and music therapists working together*, (p.255-257) London: Routledge Publishers.
7. Heathcote, D. & Bolton G. (1995). *Drama for learning. Dorothy Heathcote`s mantle of the expert approach to education*. Publisher: Heineman Drama.
8. [Transformative learning: Revisiting Heathcote and Vygotsky for the digital age \(p-e-r-f-o-r-m-a-n-c-e.org\)](https://p-e-r-f-o-r-m-a-n-c-e.org)
9. Macedo, E., Santos, S., Torres, F. & Hardalova P., (2017), *Reinventig alegory of the cave through drama, Teachers` challenges and competences in the education of vulnerable young aduts in Portugal*. in Macedo, E., Clough, N.&Santos, S.A. (Eds). *Engaging vulnerable young people in education through the arts*. (pp.75-93) Educação Sociedade e Culturas, CIE, FPCEUP, 4/17 [236184.pdf \(up.pt\)](https://www.fpceup.pt/revistas/417/236184.pdf)
10. Mesquita, L. & Hardalova, P., (2022) *Second chance schools (SCS), na European policy for socio-professional inclusion of young peope – The experinece of the SCS of Matosinhos, Portugal* in Chavdarova, A., et al (Eds), *35 years Pedagogy Department, Continuity and future*, Sofia University press. (p.101-113).
11. Moller-Skau, M, (2021). *The educational potential of the arts for at-risk students in* Gravesen, D. T.; Stuart, K.; Bunting, M.; Mikkelsen, S. H. & Frostholm, P.H. (Eds); *Combating marginalisation by co-creating education*. (pp.91-102). Emerald Publishing Ltd.
12. Neelands, J., Goode, T., (2015). *Structuring drama work*, Cambridge University Press.
13. O`Neil, C., Lambert, A., (1982). *Drama structures. A practical handbook for teachers*, Anchor Brendon Ltd, UK.
14. Robinson; K., (Ed) (1980), *Exploring Theatre and Education*, Heinemann.
15. Sawyer, K. R., (2006) *Explaining Creativity: The Science of Human Innovation*, Oxford University press.
16. Spolin., V., (1986) *Theatre games for the classroom: a teacher`s handbook*, Northwestern University press. Thorpe, J., Gore, T., (2020) *A beginner`s guide to Devising theatre*, Bloomsbury Publishing UK.
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2. Bolton, G., (1979), *Towards a Theory of Drama in Education*, Longman.
3. Csikszentmihalyi, M., (2013), *Creativity: Flow and the Psychology of Discovery and Invention*, Harper Perennial
4. Csikszentmihalyi, M. (2018). *Flow*, Hermes, BG.
5. Macedo, E. & Hardalova, P. (2021), *The wider arts as experiences that support young people and teachers working together*. In Nick Clough & Jane Tarr (Eds.), *Addressing issues of mental health in schools through the arts: Teachers and music therapists working together*. London: Routledge Publishers (p. 258-263) Spolin., V.,(2007) *Jogos teatrais para a sala de aula: um manual para o professor*, Perspetiva, São Paulo,
6. Nielsen D. & Thurber, S.,(2016) *The secret of the highly creative thinker*, BIS Publishers, Netherland,
7. Sabatini F. & Sarracino F, (2016). *Keeping up with the e-Joneses: Do online social networks raise social comparisons?* Sapienza University of Rome - Department of Economics and Law; Euricse.
8. <http://dx.doi.org/10.2139/ssrn.2771042>
9. Vasileva, R., (2020). *Арт анимация в образованието. Учители и ученици в драматично взаимодействие*. [Art animation in education. Teachers and students in dramatic interaction], Sofia University „ Sv.K.Ohridski“ Edition, BG.