



Democracy through Drama: **Open Education Resources**



Democracy through Drama: Open Education Resources



ELLINOGERMANIKI AGOGI



Co-funded by the
Erasmus+ Programme
of the European Union

Democracy through Drama

Open Education Resources

Contributions to the text have been made by the following authors:

Dr Adam Bethlenfalvy, Emma Bloor, Christopher Bolton, Dr Stephanos Cherouvis, Robert Colvill, Dr Adam Cziboly, Jenny England, Flavia Gallo, Dr Eleni Kanira, Edward Lee, Sara Lembrechts, Orlagh Russell, Prof Gilberto Scaramuzzo, Nele Willems, Ellen van Vooren

Edited by Christopher Bolton

Artwork by Anna Mavroeidi

Responsibility for the information and views set out in this publication lies entirely with the authors.

Reproduction is authorised provided the source is acknowledged.



© 2019



This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use that may be made of the information contained therein.

Table of contents

1	Introduction.....	5
2	How can I use the workshops and resources?.....	7
3-4	DemoDram: Workshops	8
3.1	Ancient Greek Journeys	9
3.1a	The Labyrinth Academy and the Minotaur (Chris Bolton)	9
3.1b	Antigone – The Guard (Adam Bethlenfalvy)	15
3.1c	Exarcheia Square (Chris Bolton).....	21
3.1d	The Marathon Runner- Pheidippides (Adam Bethlenfalvy)	27
3.1e	Migrating Memories (Flavia Gallo).....	30
3.1f	The Poetry of Mimesis (Gilberto Scaramuzzo).....	33
3.1g	The Journey of Eva and Humza – A Migrant Story (Edward Lee)	36
3.1h	Odysseus’ Travel Journal – A Reflective Tool (Sara Lembrechts & Nele Willems)	39
4.1	Democratic Education for Teachers and Practitioners- An Exhibition.....	41
4.1a	Meet Jónás Barnabás – Introducing the Frame (Chris Bolton)	43
4.1b	Planning the Exhibition Space – Developing the Dramatic Frame (Chris Bolton)	47
4.1c	Narcissus: Working from text through image and situation (Adam Bethlenfalvy).....	50
4.1d	Re-contextualising texts: Graffiti in the yard (Adam Bethlenfalvy)	53
4.1e	“Meet Elona, Professor in teacher training” (Ellen Van Vooren)	57
4.1f	The Great Depression: Creating a human historic situation (Adam Bethlenfalvy).....	60
4.1g	The Budapest Uprising 1956 – Creating a human historic situation (Chris Bolton)	63
4.1h	The Disruption- Teacher in Role (TiR) in curriculum teaching (Chris Bolton)	67
4.1i	Reflecting on Disruption – re-visiting/re-evaluating the frame (Chris Bolton & Ellen Van Vooren)	70
4.1j	Learning needs and dilemmas (Ellen Van Vooren).....	72
4.1k	Looking into the eye of the storm- Exploring social issues in fictional contexts (Robert Colvill)	74
4.1l	Building civic coexistence through body and movement (Gilberto Scaramuzzo)	78
4.1m	“A different perspective” (Ellen Van Vooren)	81
4.1n	Becoming “The Infinity” by Giacomo Leopardi through mimesis (Gilberto Scaramuzzo).....	83
4.1o	A question of which role to take – Creating depth and layers of meaning (Adam Bethlenfalvy)	86
4.1p	A Democratic Classroom – Creating depth and layers of meaning (Chris Bolton)	89



4.1q “An unexpected visitor” (Nele Willems & Ellen Van Vooren).....92

4.1r “Interesting encounters: The Sirens, Polyphemus, Scylla & Charibdis and Your Helpers”
(Nele Willems & Ellen Van Vooren).....94

5 Glossary of Terms97

6 Resources99

6.1 The Labyrinth Academy and the Minotaur99

6.2 Antigone – The Guard101

6.3 The Poetry of Mimesis103

6.4 Introducing the Frame- Meet Jónás Barnabás.....105

6.5 Planning the exhibition space106

6.6 Re-contextualising texts: Graffiti in the yard (Adam Bethlenfalvy)112

6.7 The Great Depression: Creating a human historic situation (Adam Bethlenfalvy).....113

6.8 The Budapest Uprising 1956 – Creating a human historic situation (Chris Bolton)114

6.9 “The Disruption” – Teacher in Role (TiR) in curriculum teaching (Chris Bolton).....115

6.10 Teaching Styles (Ellen Van Vooren)115

6.11 A Democratic Teacher Values.....116

6.12 Learning Needs and Dilemmas117

6.13 Perseus (Abridged).....119

6.14 Competences of democratic citizenship120

6.15 An unexpected visitor123

6.16 Interesting Encounters125

References127



1 Introduction

The *Open Education Resources of the Democracy through Drama* project offer examples of how drama has been used to support teaching in the humanities, languages and the arts through practical explorations of curricula within the classroom. It is intended that this document provides a usable resource for teachers so that they can implement drama in their classrooms to enhance their practice.

Within our Conceptual and Pedagogical Framework¹, we have suggested that both drama in education and mimesis in education can be important enhancers of democratic education for the following main reasons:

- ❑ They are both media / methods that create contexts of connection for young people with the most important issues, problems and situations
- ❑ Offer possibilities for young people to form their understanding and points of view concerning the explored content
- ❑ They both create spaces for young people to define the content they want to engage in and explore that through the framework of the story created collectively
- ❑ The focus on ‘the other’ offers possibilities for developing empathy and understanding from various perspectives
- ❑ Both Drama and Mimesis fuel the imagination and empower agency, the possibility of creating change in the personal and social lives of young people
- ❑ These approaches aim to move beyond the solely cognitive understanding of issues, problems, and concepts towards creating a physical or a social experience and a felt understanding.

The workshops and resources contained within this document seek to provide practical examples of how this is achieved. In addition, the suggested activities are open for use, adaptation, editing and re-working, as we understand that many teachers and practitioners will be working in a range of different educational contexts.

Following this introduction, the second section provides teachers with guidance on how to use the resources provided, which is further supported in section three with a guide to practise and some of the practical considerations needed. This builds upon our Methodological Framework² by moving some concepts within our framework into a practical setting.

Section four is split into two sub-sections, which are based upon the work developed for and during our two Demo:Dram summer schools in Marathonas (2018) and Budapest (2019). The first sub-section workshops were themed around “*Ancient Greek Journeys*” and outline eight practical workshops that were developed with teachers across Europe through our teachers’ advisory groups. It is intended that these descriptions of the workshops capture both the content and form of the drama in various contexts. To hear commentary from our workshop leaders speaking about their workshops please visit [here](#) or to see how the workshops were developed please visit [here](#).

The ‘Other’

By imagining oneself as an ‘other’ person or by taking on different roles, it enables people to consider alternative points of view. By doing this, people can then begin to understand different perspectives and empathise with those perspectives.

As a result of this process, people can then consider their own position in terms of their thinking and feeling about a particular person, their situation or story.

As Neelands (2002 in O’Connor, 2010: 122) usefully points out “Students can learn and un-learn through the processes of constructing ‘others’” and in doing so “the boundaries between ‘self’ and ‘other’ meet and merge”, which allow spaces for someone taking part in drama to “find oneself in the other and in so doing to recognise the other in oneself”.

1 To view and read our Conceptual and Pedagogical Framework please visit our [website](#)

2 To view and read our Methodological Framework please visit our [website](#)



The second sub-section was based around the development of an exhibition entitled “*Democratic Education for Teachers and Practitioners*” and outlines the workshops developed in preparation for, and during our work in, the Budapest Summer School 2019. These workshops were developed based upon feedback and reflection from teachers and practitioners during their experience in Marathonas.

To strengthen the content within these workshops, section five contains a glossary of terms that we have used in the project. It is intended that this list clarify for the reader, some of the subject specific terms we have used on this project.

We hope that you find these resources useful and would love to hear how you have used, adapted, edited and re-worked these in your own practice! Please contact Stephanos Cherouvis stecherouvis@ea.gr



2 How can I use the workshops and resources?

You are the expert in your field and we are presenting the following workshops and resources as guides to practice rather than didactic instructions!

The workshops and resources that have arisen from the Demo:Dram project are intended to support teachers of Humanities, Languages and the Arts. As part of this offer, we are suggesting that you might read the examples of the workshops and imagine how you might use these in your own practice. On the other hand, you might select sections of the workshops that you can see ‘fitting into’ your current practice. The two sets of workshops- “*Ancient Greek Journeys*” and “*Democratic Education for Teachers and Practitioners*”- can be used as a whole project. Alternatively, you can select lessons from the projects to use as stand-alone lessons.

We are keen to hear your thoughts and experiences of using and/or editing the workshops and resources provided. It would be really useful if you trial the workshop(s) in your practice to consider some of the implications of this in your own specific context. For example, you might consider how the content of the workshops relate to your curriculum areas. Alternatively, you might give thought to the approach(es) that we are suggesting and how they might enhance your work with young people.

2. Demo:Dram Workshops

This section offers a description of the Demo:Dram workshops, which aim to support teachers using drama within their practice. The following descriptions outline what sort of **materials** need to be chosen, how **tasks can be structured** and what mode of **facilitation** is desirable to create democratic spaces through drama.

The structure of this chapter is split into two sections. Section 3 contains a selection of workshops from our first summer school in Marathonas, Greece based around the theme of 'Ancient Greek Journeys'. Section 4 contains a selection of workshops from our second summer school in Budapest, Hungary, which sought to create an exhibition entitled 'Democratic Education for Teachers and Practitioners'. This exhibition was created through the use of a dramatic frame.

Whilst each workshop in each section can be taught alone, they can also be combined with other workshops in order to provide a longer and more sustained period of learning. All workshops have been designed for use with young people aged 11-16.

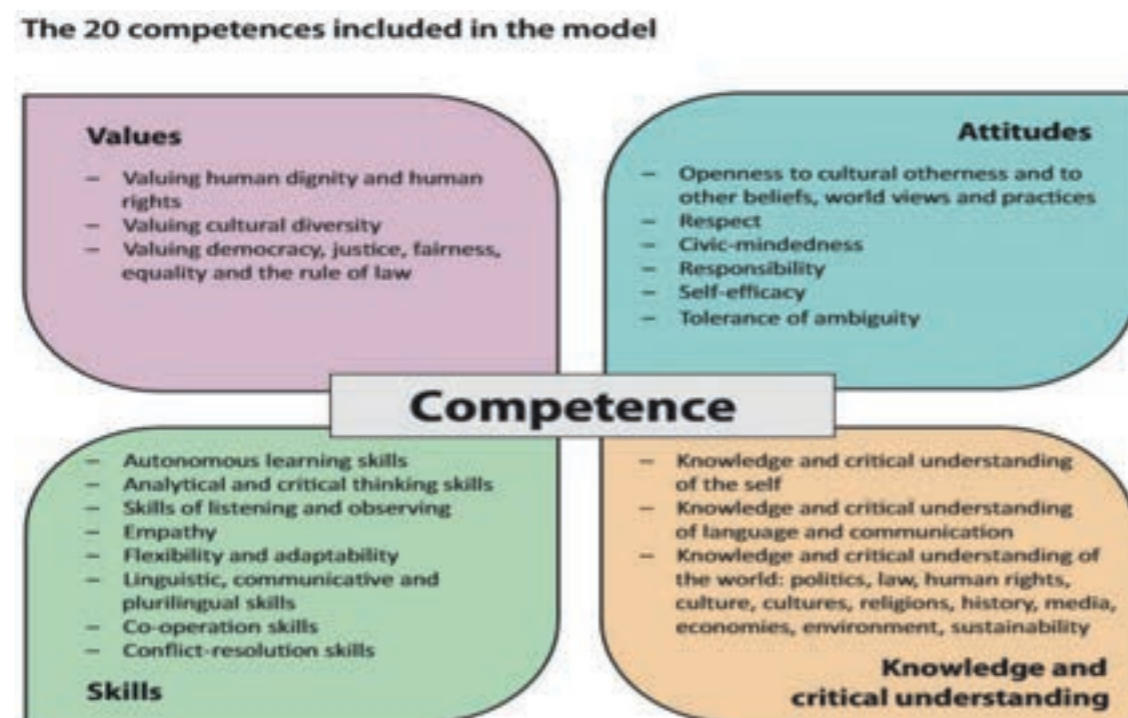
Each workshop has both dramatic and democratic aims, which work in unison. Each democratic aim is linked to the Council of Europe's **Reference Framework of Competences for Democratic Culture**, which is designed to create a clear focus and understanding of common goals in citizenship education. The comprehensive model, that includes 20 competences, is divided in four areas: values, attitudes, skills and knowledge and critical understanding, which we have colour coded.

Values

Attitudes

Skills

Knowledge and critical understanding



3-4 DemoDram: Workshops

3.1 Ancient Greek Journeys

The following collection of workshops were developed by the Demo:Dram partners through their teachers' advisory groups in preparation for sharing them at our Marathonas Summer School 2018. It was decided that as we were going to share our work in Marathonas, using Ancient Greek stories, and the journeys that they sometimes entailed, would be an appropriate theme.

3.1a The Labyrinth Academy and the Minotaur (Chris Bolton)

Workshop summary:

By asking participants to consider what schools and education are for, this workshop seeks to explore the central ethos of a school's curriculum and the responsibility of schools to safeguard young people's thinking. To do this, we use the mythical figure of the Minotaur, from Greek mythology, and look to create the school and curriculum for the Minotaur. Obviously, this curriculum needs to enable the Minotaur to become a fearsome and terrorising beast! This workshop predominantly uses **Teacher-in-role** and **writing-in-role**³ in order to support participants' understanding of the other. Rather than demonising the Minotaur, and seeing it as a terrorising monster, this workshop takes an empathic response to the Minotaur's mission of protecting the Labyrinth, in order to understand why the Minotaur behaves the way he does. This enables participants to test and challenge their own values when thinking about others who seek to terrorise and threaten society.



Figure 1- Chris Bolton sharing the introduction to his Labyrinth Academy workshop- Marathonas, 2018

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To create a democratic space in which the relationship between curriculum and young people can be explored	Valuing democracy, justice, fairness, equality and the rule of law
To experience, through a democratic process, how different stakeholders in schools might act together to play a role in improving curricula	Openness to cultural otherness and to other beliefs, worldviews and practices
To consider the relationship between curricula and safeguarding in a democratic society and the responsibilities that it entails	Skills of listening and observing Knowledge and critical understanding of the self

³ For a definition and explanation of these terms please see section 5- Glossary of Terms



What are the objectives/stages of the workshop?

- To create a fictional curriculum for the Minotaur
- To work in role as members of a fictional educational community to discuss the needs and wants of Minotaurs more generally
- To work inside and outside of the dramatic frame to consider the relationship between curriculum, young people and safeguarding
- To use writing-in-role work to voice opinions that may be different to our own

Why this workshop; what is the rationale for democratic values?

The demonization of the ‘other’, whether that be refugees, terrorists or immigrants, has become increasingly concerning and arguably a prevalent feature in much of European media. This demonization creates fear, separation and anxiety within society, which can then become increasingly quick to judge the ‘other’. Added to this, and given the rise in extremism and the threat of terrorism across the world, this workshop seeks to explore potential reasons and explanations for these perceptions, using a fictional story. By focussing on the fear of the ‘unknown other’ and the perceptions of that ‘other’, the workshop seeks to use empathy to consider how we might humanise ‘monsters’, and in turn the unknown ‘other’ in order to better understand them.

Description of workshop process: what we did and how we did it;

The facilitator should begin the session by asking the question “what makes us human?” and facilitate a discussion around this topic. In order to explore further some of the answers given, participants will be invited to listen to a story.

In order to do this, the facilitator should explain that he/she will be using Teacher-in-Role (TiR). The role they will adopt will be ‘head teacher Knossos’ leader of the ‘The Labyrinth Academy’ and the participants should imagine that they are teachers. The facilitator should ask that the participants listen carefully to the head teacher of the academy during a staff meeting.



Figure 2- Chris Bolton developing the workshop with the Teachers’ Advisory Group- Birmingham, 2018

The facilitator might leave the room and re-enter as the head teacher. Alternatively, the facilitator might change an item of clothing or put on a pair of spectacles to signify clearly a change in role. Following this, the facilitator should say⁴:
Teacher-in-Role:

“Welcome to this staff briefing here at the Labyrinth Academy. We know that the labyrinth, designed by our friend Daedalus, is very sacred to us in the Minotaur community. It is a symbol of our Cretan heritage and our identity as Minotaurs. Our labyrinth is an ancient symbol that relates to wholeness. It combines the image

of the circle and the spiral into a meandering but purposeful path. It represents a journey to our own centre and back again out into the world. We must protect it at all costs.

However, it is with sad news that I have to greet you this morning and with a heavy heart that I must inform you of a terrible incident. Unfortunately, one of our young Minotaurs, you may know him... Mino... has sadly lost his life. I realise this may be upsetting news but I must give you more details.

Last night young Mino was defending our sacred building, the Labyrinth, as part of his final year

⁴ The ‘speech’ provided is intended as a guide and teachers are not required to learn this as script. However, the main points from the speech should be shared in order to contextualise and frame the workshop.



assignment from this academy. As Mino was undertaking his mission the Athenian hero Theseus, whom many of us will know for his heroic missions, attacked him and ended his life. At this stage, we are not sure why...

Colleagues, we must never let this happen again to any of our young Minotaur! It is clear that we as a school have failed to prepare young Mino to fulfil his assignment. We failed, as teachers, to develop the necessary skills that Mino needed to defend the labyrinth and himself. We failed to give him the right knowledge, attitude and understanding to see off this intruder!

Therefore, in this meeting I am asking you as experienced teacher to re-write our school curriculum so that this tragedy is never repeated and so that the labyrinth continues to be protected. We must list the types of classes, subjects, skills and events that should happen in the academy in order that we prepare our young Minotaurs for their final assignment! Thank you.”

Reflection:

Outside of the drama the facilitator might ask the participants the following questions and facilitate a discussion:

- What has happened and what were you tasked to do?
- How do you imagine that Minotaurs become Minotaurs?
- What do you think it means to be a Minotaur?
- What do you imagine Minotaurs value?
- Why should Minotaurs terrify outsiders?
- Why should Minotaurs protect the labyrinth?
- What skills, attitudes, knowledge and understanding do Minotaurs need?

Following this discussion, the participants should work in small groups to begin to create the curriculum for Minotaurs in the Labyrinth Academy. They can use the template below in the resources section. Examples of lessons and skill needed might include:

- Minotaur self-defence skills
- History of The Labyrinth
- Lessons in hunting/stalking intruders
- Navigation skills
- Minotaur culture

The facilitator might then ask the groups to feedback and justify how the curriculum they have started to design answers some of the questions asked earlier.

Still Image & Thoughts Aloud:

Following this, the participants should be asked to create a still image of a scene depicting the academy that would be on the front cover of the Labyrinth Academy Prospectus. The aim of the still image is to ‘say’ something about the ethos of the academy based upon the discussions before. Additionally, this activity could be made competitive; the best minotaur school in Crete ever!

The groups should then be tasked with creating the Academy Motto. Participants should create a caption for their image that encapsulates the philosophy and ethos about learning in the academy and say this line in unison whilst within their image.

Writing in role:

Participants should now be asked to imagine that they are the parent of Tori, a new young Minotaur pupil at the Labyrinth Academy. As proud Minotaur parents you have high expectations of your young child and are pleased with the way that Tori has conducted themselves during their time at the Labyrinth Academy.



You are also pleased with the values, ethos and curriculum that the Labyrinth Academy offered and you believe that this education is the best path for Tori to take in becoming a fully-fledged member of the Minotaur community.

To show this, participants should be asked to write a letter to Tori to express their feelings, values and thoughts about their Minotaur child as they are about to embark on their first assignment. Bear in mind what happened to Mino and the potential that Theseus might return. Participants might want to consider the 'type' of parent they are, and how this will affect the letter, they write.

For example:

- A pushy dominant Minotaur parent
- A cautious but supportive Minotaur parent
- A proud and optimistic Minotaur parent
- An overbearing Minotaur parent

The facilitator might ask participants to share some of the writings with each other and frame the sharing by asking the participants what they think the parents of Tori expect of him/her.

Role-on-the-wall:



Figure 3- UK drama teachers creating their role-on-the-wall- Birmingham 2018

Following this, the facilitator should ask the participants to create a role on the wall for Tori the Minotaur. To do this, participants will need a large sheet of paper. They can then either draw the outline of a body or have another participant lie on the paper whilst someone else draws around their body!

Participants should be asked to write what the Labryinth Academy/ parents/ teachers expect of Tori the Minotaur- how do they expect him/her to behave. What do they expect him/her to do? These responses should be written on the outside of the body outline.

On the inside, participants should be asked to write how Tori feels about his school, the assignment set and his parents- does Tori want to complete this mission? Does Tori expect to succeed? What is driving him/ her forward?

Participants should then be asked to share the role-on-the-wall with each other and consider what the mission/ assignment to protect the sacred Labyrinth now means for Tori.

Conscience alley:



Figure 4- Chris Bolton sharing an explanation of Conscience alley with teachers- Marathonas, 2018

Following this, participants should then select one or two lines from their partners' letter that was shared earlier. To help with this, participants should imagine that these lines are what Tori might remember on his/her way to the Labyrinth (his first assignment). Participants should memorise the lines and prepare to take part in a conscience alley, whereby the whole group creates two lines that face each other.

The facilitator takes the role of Tori and walks slowly down the conscience alley between the two lines of



participants. As he/she does this the participants should say aloud the lines that they have memorised. Once completed the facilitator should freeze at the end of the conscience alley before stepping out of role.

The facilitator should then ask the following questions to promote some reflective thinking about how the Labyrinth Academy, the parents and the teachers' expectations have affected the young Tori. Questions might include:

- As Tori travelled to the Labyrinth, what do you imagine his/her journey meant for him/her? What did it symbolise?
- What does the assignment mean for Tori?
- Has Tori been radicalised into a way of thinking in any way?
- How have the expectations placed on Tori changed him/her? Why?

Following this the facilitator should revisit the starting question- *what does it mean to be human-* in order to consider links between the dramatic experience and their own lives.

Post workshop ideas:

Discussion- Pupils might be asked to discuss what safeguarding issues have been raised within the drama learning and how the democratic process has supported this.

- What does the drama mean in terms of safeguarding as an issue in a democratic society?
- Could Tori's parents and/or teachers have do anything different? If so what would have been the outcome?
- Can you make any links between the fictional drama learning and potential safeguarding issues within the school environment?

Curriculum Planning- Pupils might be asked to consider the elements of the curriculum they have created and be asked to invent a lesson for each topic. In essence, pupils would be designing a curriculum and lessons plans. They then might be asked to share and 'teach' their planned lesson with their class.

Writing in Role- Pupils might be asked to create a newspaper report about the events described within the drama workshop. They might use pictures taken of their still images as those that might appear in a newspaper report. Alternatively, pupils might be asked to write newspaper reports from different perspectives. For example, how might an Athenian newspaper report 'frame' the story of Perseus and Mino compared to a report by a Cretan newspaper? The reports might also contain interviews with parents and/or teachers, which will provide empowerment for pupils to share their thoughts and ideas.

3.1b Antigone – The Guard (Adam Bethlenfalvy)

Workshop Summary

This workshop explores a classic text that is part of many countries' National Curriculum for languages and literature. The drama workshop develops out of a fragment of the text from Sophocles' tragic play Antigone and creates space to engage in the problem of the relationship to power and authority. It offers an active entry point into the text and can be used as both an introduction to the text or to re-motivate young people to engage with some of the central themes of the play.

For the purpose of this workshop, we suggest that the character of Antigone represents an idea of democratic free speech. Antigone, however, does not possess the authority to challenge the powerful and defy the law by saying that she will bury her brother. This point of view provides an interesting exploration of free speech and power in a democratic society.

The drama structure looks at the situation of one of the Sentries/Guard commanded to protect the dead body of Polyneices from being buried. Following a short contextualisation within the story so far, the participants of the workshop read a part of one of the monologues of the GUARD and then explore the GUARD's journey from the dead body to CREON to investigate what could have influenced the way he relates to authority.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To gain a deeper understanding of the play, and the author's intentions, through exploration of characters	Knowledge and critical understanding of language and communication
To explore socially the relationship to authority and power through the safety of fiction	Openness to cultural otherness and to other beliefs, worldviews and practices Valuing cultural diversity
To create space for creativity and imagination based on a text	Autonomous learning skills Analytical and critical thinking skills
To experience new ways of engaging with play texts/ introducing a play text through the use of layers of meaning	Linguistic, communicative and plurilingual skills

What are the objectives/stages of the workshop?

- To engage young people in the human aspects of a classic narrative
- To study a piece of text closely and think about underlying concepts
- To connect dramatic texts with a performative aspect by thinking about texts as part of situations, sources of images and sub-text
- To offer space for participants to share their ideas and reflections on situations by creating scenes that portray the use or abuse of authority in everyday situations
- To connect a classic text with contemporary problems and situations

Why this workshop; what is the rationale for democratic values?

The question of how to relate to authority and power is central to individuals' living in any social setting, having a reflective relationship to this issue is crucial in a democratic society. It is also an important question in everyday life for young people in the age-group of the target audience in order to support them in understanding the social world in which they live.

The fiction of the text and the classic story offer a healthy protection for all to engage in these questions. The structure also allows freedom to bring in situations the participants are interested in exploring, but are connected to this fictional context. To what extent the teacher uses the lesson to reflect on the connections with the current social surrounding we live in, is a decision the teacher can make depending on the interests of the group and the educational setting, but it is a powerful opportunity that the lesson offers.

Description of workshop process: what we did and how we did it;

The body: The lesson starts with the facilitator drawing the outlines of a body onto a large piece of paper (flip chart paper – as life-size as possible) that the group is sat around (or the whiteboard depending on the layout of the space). The facilitator says something along the lines of:

“The drama we will be engaging in is centred on a dead body. There was a battle near this city and many people died. All other bodies were buried but the ruler of this city has forbidden anyone to bury this one corpse, he has even posted soldiers to guard it. Why would a ruler of this town prohibit people to bury a dead body?”



Figure 6- Adam Bethlenfalvy using role on the wall to begin an exploration of Antigone, Rome 2018

Depending on the knowledge of the group about the text⁵ and the background of the plot of Antigone, the facilitator can offer information about the plot. For example, the facilitator might explain how Polyneices and his brother had agreed to take turns in ruling Thebes and share their power, but then when Eteocles refused to step down, Polyneices brought an army to fight his hometown from the town of Argos. After both brothers die, the new king, their uncle Creon, prohibits anyone to bury Polyneices, who brought an army against his own city.

In case the group has already read the play (or some in the group have) then you can use this moment to recap, or to bring the group to a generally universal understanding.

It is important at this stage of the workshop, not to tell the story of the whole play, just the information needed to understand the basic situation of the play. This can engage the participants by hooking them into the story, for they do not yet know the conclusion, enabling them to predict situations and resolutions.

“The body has lain outside the city walls, in the heat for over five days. What do you think it looks like by now?”

The thoughts and ideas can be marked on the paper; the participants of the workshop can draw the marks of death on the body. There is some gruesome fun in the task! It is possible to hook the participants' interest here, but the facilitator also needs to remind participants of the importance of this situation; this body is at the centre of the whole play, but also the segment of the play that this workshop explores. As a result, it is the situation of the Guards ordered to stop anyone who wants to bury the body that we will be exploring.

The text: We look at one piece of text from the whole play. It is the second monologue of the Guard/Sentry explaining to Creon how they found Antigone by the body. (You can find the text in the resources section 6.2)

⁵ For a summary of the play, including the social, political, cultural and historical context visit [https://en.wikipedia.org/wiki/Antigone_\(Sophocles_play\)](https://en.wikipedia.org/wiki/Antigone_(Sophocles_play))



Figure 7- Adam Bethlenfalvy exploring the role of authority in his Antigone workshop- Marathonas 2018

The text can be read by the facilitator, or by one of the participants, or split it up into sections which are read by different students. In addition, you can clarify any difficult words in the text, if needed.

Central concepts: After reading the text start a group discussion about what the central concepts of this short text are. “If you would try to condense what this text is about into one word what would that word be?” Write the words on a sheet of paper or the whiteboard so they can be referred to later.

From text to image: Make small groups – the group size can depend on the group number, the size of the space and the group dynamics. Ask the groups to choose a **central line** from the text, a line that portrays a central contradiction or problem of the situation described by the Guard in the text.

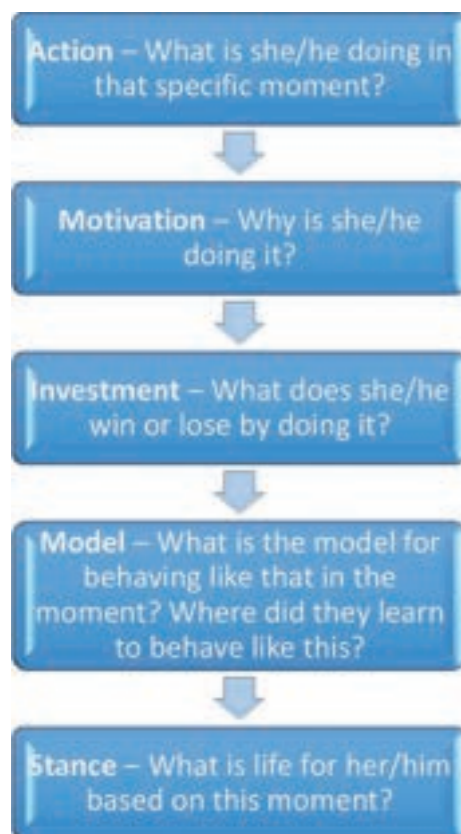


Figure 8- Heathcote’s, Five Layers of Meaning’- AMIMS

When they have chosen a central line, the group should create a **still image** from the moment described in the line they have chosen. The image should depict the action described in the line, as if a photograph was being taken at that moment. The group will be working primarily on how to show the action in an image. They can work to show the contradiction they feel within the image. For example, the group might pretend to be brave and show this on the outside but be feeling sick on the inside. You, the facilitator, could invite the participants to articulate to each other what thoughts the character they portray might be having at that moment.

The groups can share the images with each other, they do not need to explain the moment, but they can share the line they chose.

It would be useful to reflect at all the images seen together after all have been shared. For example, a useful question could be “Where do you see the concepts collected and written earlier reflected in the images?” Refer back to the flipchart ideas.

A useful tool, for deepening meaning making further here, is the use of Dorothy Heathcote’s Five layers of meaning (also known as AMIMS – see appendix 1). Heathcote (in Heathcote and Bolton, 1995, p19⁶) states that we can analyse different levels of meaning behind each individual action shown in a depiction for example. The facilitator can either raise questions related to the different levels, or

understand the level of meaning making the group is on. The different levels can also offer further tasks. The different layers are shown above:

For example, the MODEL for any individual action in an image can be discussed by the group (“where has this character you are depicting learned to look away in such a moment?”) or a task can also be developed from it (“Please create a scene where this character learnt to look away in such moments? Where did she/he see others behaving like this before?”).

6 Heathcote, D., & Bolton, G. (1995). *Drama for Learning: Dorothy Heathcote’s Mantle of the Expert Approach to Education*. Portsmouth, NH: Heinemann.

The journey – creating short scenes: “As the Guard was taking Antigone from the body of her brother Polyneices to the ruler Creon, they passed other people who were not aware of them. The Guard saw things happening between the citizens of Thebes that influenced how he told the story to Creon, how he behaved in front of the authority that Creon possessed. What were these situations he saw that influenced him? Let’s make short scenes to show these.”



Figure 9- Adam Bethlenfalvy sharing Heathcote’s five layers of meaning with teachers

The participants of the lesson are asked to create short scenes, maximum 15 or 20 seconds long, which could have influenced the Guard. You can assure the participants that they do not need to create huge stories, just small moments of action that on another day the Guard might not even notice, but on this day they became important to him, because they connected to the problem he had to deal with: hand over Antigone to the new ruler Creon.

It is possible to make smaller groups of 3-4 young people if you had bigger groups before. In case the group needs more structure – in case they are less experienced in drama or find it hard to cooperate – you can offer them specific structures to create their scene. It could be something the guard saw happening:

- in a classroom
- between a shopkeeper and a costumer
- between a parent and their child
- between a shopkeeper and their employee
- between a rich person and a beggar
- between another guard and a civilian
- between husband and wife
- between an older and a younger sibling



Figure 10- Teachers exploring the guard’s journey through still image- Marathonas 2018

The participants can use action and sound, decide on a few lines of text that the Guard hears and can create the scene. You can remind the groups that we have some **central concepts** that can be useful for them as reference points, or they can also connect their scene in some way to the **central line** they chose before in the previous task.

Sharing the scene: The groups can share the scenes created with each other. A useful form of reflection could be to think about the dramaturgy⁷ of how the scenes they created could follow one another. “If the separate scenes were to be linked up into one longer scene, the journey of the Guard taking Antigone from the body to Creon, which one should we start with and what sequence would they follow each other in?” By doing this, the facilitator might explore the role of democracy and power through the guard’s journey.

This can be a group discussion based reflective task, making space for students to reflect on the different scenes. But in case you have time and space to re-play the scenes as a piece of **Promenade Theatre** – with each scene starting from a freeze-frame and ending in a freeze-frame in the sequence you discussed – this can create a special performative experience for the whole group together. Perhaps the participants might want to re-work the scenes they created in case they got some new ideas from the discussion or from watching others.

Reflections on authority: “Let’s get back to the text we started out from and create the statue of the Guard saying these words to Creon. The title of the statue we are creating is AUTHORITY.”

7 Here we define ‘dramaturgy’ as the creation of image and space in time. The literary tradition of dramaturgy stems from ancient Greek drama, and Aristotle’s Poetics, in which he argued that specific elements placed in a particular order are essential to create dramatic tragedy and the emotional catharsis that this generates in the audience. For example, how does an image link to the plot? Alternatively, how does the language of the play link to the image created?



The building of the statue starts with the Guard, the facilitator aims to reflect on as many ideas and thoughts that were voiced by participants in the process as possible. The statue should grow, Creon needs to be placed and Antigone too, the people of Thebes can also be represented in the statue and even the body of Polyneices.

It is useful if there is a real focus on details: the nuances of gestures, body language, directions of looks, etc. as this will add to the depth of understanding for those taking part. It can also open up new areas of consideration within the learning that cannot always be planned for.

Connecting the classic text with today: In case there is an interest in the teacher and the group, it can be useful to ask the participants if they see any connection between the text and the story that is 2,500 years old and our contemporary world. It might be particularly important in this discussion that it is the thoughts of the young people that are shared, and the facilitator just offers the question.

Post workshop ideas:

The workshop hopes to generate interest in reading the whole text and in what happens to Antigone. Some specific possibilities to work further with:

Working towards a performance: Offering the participants the possibility to choose another short part of the text and create a performance from it. They can rely on the precision they work on images and scenes in the workshop to work on the performance with great details.

Working towards improvisation: In case the group is interested in working towards improvisation, it is possible to follow the story line of the Sentry/Guard and offer situations that can be improvised. For example, the Guard getting back to the others at the body and explaining what happened. Or the Guard going home that evening and the family asking about what was going on in the Royal Palace.

Working towards writing: Writing in role is always an interesting possibility – the participants could write the monologue of the Guard when he gets back to his colleagues.

Or if they are more interested in reflecting on the whole play, they could write a concept note for performing the play today. What would the conceptual centre of the performance be? How would they use the space and what sort of set would they create?

Video – connecting ages: Participants can be offered to use a short monologue of one of the characters in the play and create a video shot (with their phone if appropriate) in a specific location in their own surrounding. It could be a space in the school, or in the town. The main question is “*What would be the site of the lines you chose from the play today?*”

Adapting the play for today: The group could work on specific parts of the play and re-write them for a production of Antigone set today. Who would the different characters in the play be today? Where would it all be happening? A part of the text could be re-written as an example.



3.1c Exarcheia Square (Chris Bolton)

Workshop summary:

This workshop creates a fictional town square and places the learners, as a community for democratic exchange, within the town square. We then introduce the notion of role play and public meetings, as dramatic techniques, to enable the learners to discuss the problems and challenges for the people of that community by looking at *context, role, frame* and *task*. This links to the notion of Citizenship in that pupils should be taught about the roles played by public institutions and voluntary groups in society, and the ways in which citizens work together to improve their communities.

The centre of this workshop revolves around a fictional town square. Town squares are interesting because they are public spaces; spaces in which members of a community are free to mingle, talk, trade and socialise. In Ancient Greece the ‘agora’ was the central meeting place at the heart of the city; a space where tradespeople, philosophers, politicians, children and the common person would rub shoulders. The agora was also a space in which the public could complain, demonstrate and challenge the social order.



Figure 11- The edge of the Acropolis- Athens

Recently, in certain places, these public spaces, the last truly remaining democratic space, are becoming pseudo public spaces⁸. In some countries, squares appear to be public but are actually owned and controlled by developers, financial backers or private interest. This has created a sense of ‘agoraphobia’ in which the public have become anxious and have a perceived lack of control over the community.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To create a democratic space in which the needs and wants of a community are explored	Valuing human dignity and human rights Openness to cultural otherness and to other beliefs, worldviews and practices Responsibility Co-operation skills Conflict-resolution skills Knowledge and critical understanding of the self
To experience how communities might act together to play a role in improving conditions	Valuing cultural diversity Valuing democracy, justice, fairness, equality and the rule of law Skills of listening and observing Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability

⁸ See Németh, J., & Schmidt, S. (2011) *The Privatization of Public Space: Modeling and Measuring Publicness* Available at <https://journals.sagepub.com/doi/abs/10.1068/b36057> [Accessed 18.04.2019]

What are the objectives/stages of the workshop?

- To create a fictional town square using descriptions, images and space
- To work in role as members of a fictional community to discuss the needs and wants of the community
- To work inside and outside of the dramatic frame to consider other examples of social tension
- To use in role work to voice opinions that may be different to our own

Why this workshop; what is the rationale for democratic values?

This workshop is important as it provides a forum for young people to meet and discuss societal issues that are important for them. By working within a fictional frame, the participants are able to use the concept of the 'other' in order to come to an understanding of themselves. They do this through the imagination.



Figure 12- Chris Bolton leads Demo:Dram partners through the creation of Exarcheia square- Rome 2018

Description of workshop process: what we did and how we did it;

The facilitator begins the session by saying something along the lines of ***“What makes us part of a community? How do we know that we are part of a community? One way that I might suggest is that public spaces show us that we are part of a community. They are important because they are places where we can gather together to share our ideas, talk, celebrate and demonstrate! Let’s start by imagining a town square. The square is call Exarcheia⁹ and it holds a special place for the community. It’s a square for artists, free-thinkers, philosophers, and young people and is lined by cafes and artisan shops. I would like us to imagine what the town square looks like and create it.”***

Participants are then to use resources to create the town square and mark particular areas of interest. The square can be marked by using masking tape on the floor; this is to build the site of the drama. Things that may be included are, but not limited to: a fountain, signs, shops, benches, lamp-posts, bins, and a monument. The facilitator should look to guide the creation of the town square being mindful to monitor the activity so as not to let it run out of control and so that suggestions are in keeping with the reality of a town square.

Once the square is created, the facilitator might ask participants;

- What type of people might come to the square?
- Why do members of the community come here?
- What does this place feel like?
- Why do we imagine this place in particular is important for the community?

After reflecting upon the square created by the participants and their responses to the questions above, the facilitator might then tell the participants the following story;

“What we do know is that the town square represents the community of which it is at the centre. We know that this place is special for those who live there and is part of the community. Recently, however,

⁹ Exarcheia is a neighbourhood in downtown Athens, Greece. The Exarcheia region is famous as a home for Greek anarchists and is renowned for being Athen’s historical core of radical political and intellectual activism.

we have learned that the feeling of the square has changed. The community of Exarcheia are scared to come here. It is filling with homeless people, people who are not familiar. Some say that the people in the square are not from this country. Some say that damage has been caused to property...but some say that the damage goes beyond the physical. This has caused much un-rest for the residents of Exarcheia. The community is not sure why these people have come here, or if they want to be here, or even if they need to be here, but they are here.

One elderly man who has lived there all his life, a carpenter and resident of Exarcheia who was well respected, decided to call a meeting of the community’s residents in the town square to discuss how the square has changed. He recognized that many of the community were angry and wanted to raise awareness of the changing situation. To this meeting he brought a list of the damage caused to the square and the community by the newcomers.”



Figure 13- UK teachers’ advisory group creating the square- Birmingham 2018

Out of the drama the facilitator might ask the following questions to promote discussion- How does the meeting start? How does the meeting end? What does the carpenter say? What type of damage is on his list? Why do we imagine people might have attended the meeting in the town square? What types of people might want to attend? Why might they not attend? How might they feel about the un-familiar people? What might they think they need to do? Should they be sympathetic, angry, indifferent, curious, disengaged or do they think it is somebody else’s problem?

Facilitate a discussion about the meeting and ask participants to list the ‘damage’ caused by the newcomers (this will form elements of ‘speech’ inside the drama; the carpenter’s list). If numbers permit, split the group in two. Group A will role-play the meeting. Group B will observe the meeting. The following table below contextualises the task.¹⁰

	Context	Role	Frame	Task
Meeting 1	A meeting in the city square to discuss the newcomers and incidents they have witnessed	Citizens of the city	...who are angry/curious/indifferent/sympathetic about the destruction of their city’s identity/their safety/jobs/security	(Pre-Meeting) Make lists of damage caused by the newcomers. (Post-Meeting) Writing tweets about the incidents they’ve witnessed

The role play should start and end with the agree line from the discussion earlier and this will frame the meeting whilst giving the person playing the role of the carpenter the power to end the meeting when they feel it appropriate. Following the role play ask Group B to reflect what they have just seen and complete the following two tasks:

- What did they notice and why?
- Write tweets about the incidents they’ve witnessed

Participants are then told more of the story,

“We do know that following the first meeting much awareness of the problem was raised. News spread beyond the community of Exarcheia to neighbouring communities who were also experiencing similar problems. As a result of this increased awareness, the community decided to take things into their own hands. Despite not having authorized clearance to hold a public meeting from the council, they decided that they would hold a peaceful sit-down protest in the square outside the city hall and council chambers.

¹⁰ For more on context, role, frame and task, see Bowell, P., & Heap, B. (2017) *Putting Process Drama into Action: The dynamics of practice*. Routledge: London.



They were still quite angry about how the square had changed and the destruction of their community's identity. They decided that they would create protest placards. Some people even managed to create protest chants to use in the demonstration. They would hold this demonstration until the police came.

Out of the drama- What do we imagine the protest placards said? Did they have any symbols? How did the peaceful sit-down protest start/ end? Who attended? Why? What do we imagine were the lyrics to the protest chant? What tune was the protest chant sang to? Was there a leader? Did he/she make a speech? If so what was said? Was this during the demonstration, before it or after? How did the people react when the police arrived?

	Context	Role	Frame	Task
Meeting 2	A sit-down protest outside the city hall and council chambers	Citizens of the city	...who are angry about the destruction of their city's identity/their safety/jobs/security	Writing protest placards and composing protest chants to use in the demonstration

Once the sit-down protest has been discussed, the group should carry-out the protest by enacting it in the town square created. Similar to the first meeting the start and end of the action should be pre-determined by the group so that everyone is aware of when the action should start and end.

Following the role play ask the group to reflect on what they have just been a part of, and answer the following two questions:

- What did they notice and why?
- What do you imagine happened after the protest?

Participants are then told more of the story,

"We do know that following (the peaceful- if applicable) protest more awareness of the problem was raised particularly with the city council. Given the large influx of un-familiar people to the community and the destruction that has happened, the council members were working hard to resolve the problem. They had noticed the twitter campaign and the recent protest and the situation was made particularly more stressful as the local council elections were to be held next week. Not solving this problem would potentially result in them losing their jobs. They decided to hold an emergency meeting but only had 30 minutes to come up with a solution."

Out of the drama- How do the councillors feel about the problem personally? How do the councilors feel about the problem professionally? How does this tension make people behave? What do you imagine are some of the solutions that the councilors came up with? How was the meeting controlled? Was there a chair person? How did they maintain order in this stressful meeting?

	Context	Role	Frame	Task
Meeting 3	A meeting in the city council to discuss the newcomers and the incidents reported	Members of the city council	...who are angry about the destruction of their city's identity/their safety/jobs/security	Trying to find solutions to the 'newcomer' problem to avoid losing their jobs

Once the council meeting has been discussed, the group should carry-out the meeting. Again, the same notion of agreeing a start and end point for the meeting is useful here. Potentially there could be two groups; those taking part and those observing. Following the role play ask the group to reflect on what they have just been a part of, and answer the following two questions: What did they notice and why? How did the community of Exarcheia¹¹ react to the councillors' "solution"?

¹¹ The Greek word *Exarcheia* translates to 'six starting points' and this drama has offered some starting points for teachers to consider. We have offered 'meetings' as a dramatic approach that teachers of other subjects might adopt in their practice. Meetings are made up of context, role, frame and task.



Final task- In groups the participants may be asked to answer the following questions:

1. How can the square that we created, both symbolically and literally, help or limit a community in their ability to change things?
2. How can the meetings, both symbolically and literally, be used to open up democratic spaces?
3. From the symbols you have created in the drama, which are the most important and why?

Post workshop ideas:

Writing in role- Participants could work in role as newspaper reporters to report on the recent events of the square. Depending upon the ability of the group participants could be asked to write newspaper accounts from different political viewpoints, such as a 'left wing' and/or 'right wing' version of the events.

Prepared improvisation- Participants could be asked to work in pairs to consider events in the square leading up to the protest. Pairs should select an appropriate space in the town square to enact the following events. For example;

- a. Create an event/incident that occurred in the square that may or may not have been publicly marked.
- b. Create an event/incident that happened in the square that was not publicly marked and has been forgotten.
- c. Create an event/incident that happened in the square that is not marked and everyone would rather forget.
- d. Create an event/incident that happened recently in the square that is remembered in some way.
- e. Create an event/incident that happened in the square recently that no one knows about (apart from those involved).
- f. Create an event/incident that happened recently and will be publicly remembered in the square.



3.1d The Marathon Runner- Pheidippides (Adam Bethlenfalvy)

Workshop summary:

The drama lesson is an example of using a **fictional dramatic frame**¹² to offer the possibility of exploring an event from history. The class members are offered the role of the staff of a successful film design company who are commissioned to create the central object of a new film about the story of the original Marathon runner, Pheidippides. The teacher works in this lesson as the coordinator of the company, stepping into role in order to create more democratic relationship with the students. For example, the teacher might facilitate democratic decision making related to the task through discussion.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To use drama and a fictional frame to explore a historic event and think about how the story and its significance for today can be portrayed through images.	<ul style="list-style-type: none"> Valuing cultural diversity Responsibility Tolerance of ambiguity Autonomous learning skills Analytical and critical thinking skills Skills of listening and observing Knowledge and critical understanding of language and communication

What are the objectives/stages of the workshop?

- To offer a task that motivates the group into researching historic events
- To engage with a variety of resources (primary and secondary) and collect information for the completion of the task
- Share and sort information to find the ones that are relevant for the task
- To think about the possibilities of presenting our findings to others
- To think about the skills and knowledge used by film set designers
- To create a space that helps students step into role and take on the perspective of designers

Why this workshop; what is the rationale for democratic values?

The workshop offers a possibility to look at a piece of history through a specific frame, creating motivation to engage with the subject.

Through stepping into role, the teacher can change the structure of the usual teacher-student dynamic and create a more democratic classroom.

Description of workshop process: what we did and how we did it;

Discussion about film sets: The facilitator starts a discussion about films that have special sets and how these are created. She/he can ask about specific examples and discuss what the difference is between sets and special effects.

¹² A fictional dramatic frame is a device used to change the angle of connection with learning. By approaching learning using fiction, participants can engage with the content in new ways. For example, by thinking about ancient Greek pottery as film producers, participants can begin to understand the importance of Greek pottery to Greek society **through** their role rather than just learning **about** Greek pottery.



The discussion heads towards the final question of: *“What skills and qualities do those experts need who create the special actual props/objects and actual spaces used in films?”*

It is useful to make a note of these skills and qualities on pieces of paper, or the blackboard so they can stay in the space as reminders.

Framing the class as film design specialists:

“I invite you to play the members of a fairly successful film design company. The members have been successful in designing a variety of film sets and props. We could play the staff of this company. We will be playing adults working here, who would have the skills and knowledge we talked about before. Do you think we can try to imagine that we are them?”



Figure 14- An example of an Ancient Greek Vase

The facilitator needs to contract the group into the fictional situation. It might be important to clarify that *“no one has to start playing characters, or performing, we will just need to think like people who work in this company and take ourselves and each other seriously.”*

Setting the space up: To help create make the fictional frame and role more acceptable for the group, it is useful to change the classroom space into something that we can imagine is the meeting space of the staff of the company. *“What do you think their office looks like?”*

After some preliminary discussion it might be useful to move desks and chairs in the classroom to make the space more like an office discussion space.

As part of this task, participants might come up with ideas related to what is on the walls (pictures or signs, mottos) or what the name and logo of the company is, or what kind of objects in the space are related to the past of the company (photos of company events, awards won, etc). Drawing these or using signs to mark them in the space will help build the investment of the group in the fictional frame and their later dedication to the task that enhances their curriculum learning.

(In case you have very limited time you might decide to jump straight to the next phase of stepping into role and engaging in the task.)

The meeting and the task: The facilitator starts the meeting as the coordinator of the company (**Teacher in Role**) addressing the colleagues and explaining their new commission.

“So, it is great to be back, dear colleagues, after a little break for all of us. It seems to me that our last work is proceeding well, the director was extremely satisfied, the film is doing well at festivals. But we need to look at our current tasks, we already have a new commission and it would be useful to start thinking about it.”

When in role the facilitator does not need to “act”. She/he can use a piece of costume a jacket or a pair of spectacles to sign the role (and put it on and take it off when stepping in or out of role) and simply speak in a different register than usual “teacher talk”. Remember, here the students are your colleagues in the fiction!

The company has received a commission to create a huge ancient Greek vase for a new film about the original story of the Marathon runner. The images on the vase will come to life in the film, so it will need to portray the most important elements of the story of the Marathon runner. The director is looking forward to some preliminary ideas soon.



The Teacher in Role can allow herself or himself to know very little about the Marathon story and about Greek vases, or 'Amphorae' and ask her "colleagues" about what they know.

The meeting can end with collecting what they need to find out to be able to design the vase.

Collecting information: The list of what needs to be found out will surely include getting to know more about Greek vases and the story of the Marathon runner, but also possibly many other questions. After stepping out of the fictional meeting and out of the role, the teacher can help students create working groups that try to find answers to the questions collected. Different groups can research different questions. The teacher can also offer resources like books or encyclopaedias, or computers and the possibility to search online.

The teacher can also offer a rubric to document the findings of the research:

- facts found out,
- information that will be especially useful for the designers,
- inspiring ideas or images found.

Sharing the findings: The findings can be shared after stepping back into role of the company staff in a meeting. The Teacher in Role can ask questions concerning the significance of different information, and make sure that each group can contribute to the discussion.

It might be useful to discuss before stepping into role that they will be presenting their findings in a different way than they collected them, i.e. in the role of the company staff.

The Teacher in Role can soon start connecting the information brought by the "staff" to specifics about the vase: "So based on what you say there were different amphorae, some to carry oil or wine, and others were ornamented and awarded as trophies. The one we will be creating must be the later then?" "Do you mean one of the images on the vase could be a ... ?"

It is useful that by the end of the meeting, the most important things are agreed on concerning the vase, particularly the elements of the Marathon runner's story that should be told.

Creating the most important images: Stepping out of role, the facilitator asks the class to make some of the most important images from the story that will surely be depicted on the vase. The class can do this in smaller groups, each choosing a moment. When the groups are ready they share their images with each other.

Presenting the plan to the director: The lesson can finish with the teacher discussing with the class how they think the staff of the company presented their findings to the director of the film to win the bid.

Post workshop ideas:

If the group enjoys the frame offer by the fictional company then the teacher can think of new "commissions" the company receives that enhance learning in other areas such as human geography.



3.1e Migrating Memories (Flavia Gallo)

Workshop summary:

Starting from the word 'memory' in participants' mother tongue, and from other words connected with 'memory', the facilitator proposes a 'mimetic exploration' aimed to trace a common history of migration. The facilitator builds a shared drama through Mimesis in Education methodology.

The starting point of the workshop is to explore words related to journeys in the participants' home language. The students then build a story through movement and mime based on the connection of the key words. Students work collaboratively to interpret and understand each other's story.



Figure 16- Teachers sharing the word 'memory' in their home language- Marathonas 2018

This is then built on to create oral stories told by students which could be in their own mother tongue. This can result in them transcribing the story they have created or observed being shown by another member of the group, or creating a letter or text related to the journey portrayed.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To create democratic spaces in which community can recognize different cultures and languages	Openness to cultural otherness and to other beliefs, worldviews and practices Valuing cultural diversity
To explore how stories can be built with action and words.	Autonomous learning skills Analytical and critical thinking skills Skills of listening and observing Tolerance of ambiguity
To promote inference skills / encourage interaction between learners.	Co-operation skills Knowledge and critical understanding of the self
To support the exploration of poetry and written word	Knowledge and critical understanding of language and communication Autonomous learning skills

What are the objectives/stages of the workshop?

- Reducing linguistic and cultural barriers between participants with varied backgrounds
- Widening intercultural competences starting from the enhancement of each person's mother tongue;
- Reducing the tendency to stereotype foreign students as people with a language deficit; and making the best use of their expressive, linguistic and biographical resources for the purposes of a multicultural democratic political co-existence.

Why this workshop; what is the rationale for democratic values?

This workshop is important as we can see evidence of listening capabilities disappearing from civic life. What if we enhance the capabilities to perceive and to appreciate similarities and distances amongst

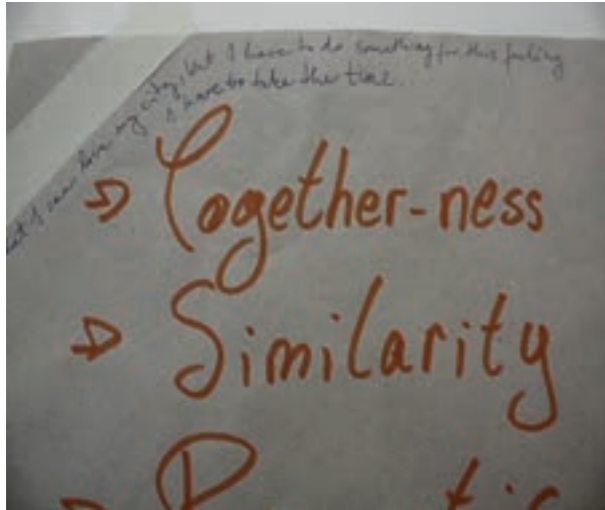


Figure 17- An example of associated words to memory

languages? We believe that strengthening the links between language, culture and democracy are important.

Starting from linguistic and cultural differences, participants create a **poetic score**¹³: this workshop is important as it provides an experience for young people to meet other cultures by working within a frame. It is therefore intended that the participants live the concept of the 'other' in order to come to an understanding of themselves through watching and listening.

Description of workshop process: what we did and how we did it;

Mimesis of the word: To start the workshop each participant is invited to write down the word 'memory' in his/her mother tongue on a large sheet of paper. Participants can write this word as large as they like. Following this, the participants are then invited to make the **mimesis** of the word in response to hearing the sound of the word. In essence, the mimesis at this stage is a movement of the hand that the sound of the word makes them feel.

Once each mimesis has been both seen and heard, each participant is then invited to make the mimesis of the words of the others. Firstly, copying the mimesis that the other has done, then proposing an adapted, or new, mimesis in response. For example, an English speaking participant might have a different mimetic physical response to hearing the word memory in Italian than an Italian speaking participant. By doing this the group can begin to share their understanding of the words through mimesis and movement.



Figure 18- Flavia Gallo shares her approach to exploring migration through mimesis- Rome, 2018

Mimesis of the other: Each participant should then be invited to write, in his/her mother tongue, a list of three other words that, in his/her opinion could be associated with the word 'memory'. For example, participants might associate the words 'childhood', 'journey' and 'sadness' to the word of 'memory'. By doing this the participants are beginning to move away from the original word toward a new destination.

The group should then share their associated words with each other and be tasked with listening to each other. This process should then enable participants to begin to select other participant's words that they like the sound of and/or that sound interesting. Once the group is re-formed into pairs based upon their liking of the words, each participant should then choose two words from their partner's list and explores those words through mimesis and movement.

Working individually, the participants should then aim to create a small physical score using the mimesis of 'memory' and the mimesis of the other two words explored. The participants should look to link together the individual movements into a longer mimesis. Each physical score can be shown to others in the group. However, this is optional at this stage.

Creating the migration story- For the next stage, pairs are required to work together in order to respond to their partner's score and should label themselves A and B. In turn, each partner should be asked to observe the score of the other. Partner A should share their score with partner B and repeat the

¹³ Here we define a 'poetic score' as a sequence of movements that represent an idea.

movement sequence. Whilst the movement sequence is taking place, partner B should write a short monologue about a migration story in their home language. This should be based upon the movements observed and in response to how the sequences makes them feel. This process should then be repeated with partner B sharing their movement sequence and partner 'A' responding in writing. Eventually the pair should have two movement pieces and two monologues.

Each pair should then share their stories with the whole group. The whole group in terms of their experience should then respond to the sharing of both spoken word and movement.

Post workshop ideas:

The whole group might be tasked with creating a performance of all the stories. As part of this, the group might experiment and play with juxtaposed voices and bodies carrying stories in sequence, placing them temporally and spatially.

Alternatively, the group might be encouraged to explore their stories with each other verbally.

3.1f The Poetry of Mimesis (Gilberto Scaramuzzo)

Workshop summary:

This workshop seeks to explore how we can read and respond to texts¹⁴ differently in order to develop a deeper understanding of the author's intention. During the experience of this workshop, it is intended that participants will create the mimesis of the words of a poem using all of their body. Adaptations of this workshop could be used in English to explore a specific extract of a novel or a news article. Alternatively, this approach could be used in history and/or media studies to evaluate different texts and bias.



Figure 19- Gilberto Scaramuzzo sharing his work with Demo:Dram partners- Rome 2018

Reading expressively within this workshop and creating a similarity between meanings and pronunciation of words, this workshop aims to create the conditions to identify concepts, meanings and figures of speech. Through the observation of others, participants will also experience how learning is enhanced and deepened through the relationship with each other. In this case by witnessing and participating in the expression of an 'other' it is intended that democratic awareness is heightened

What are the aims/overall goals of the workshop?

- To make reflections on the relevance of what participants have experienced in class through poetry to life outside the school environment
- To enable a deeper understanding of a poetry text
- To support recall of text for future learning and application

What are the objectives/stages of the workshop?

- To make poetry more accessible and relevant to a young readers' lives
- To foster an intimate comprehension of the meanings of the poem and the author's intentions
- To avoid analysis that could obstruct the experience of encountering poetic language and to bring out concepts (e.g. hermetic poetry) and patterns of the poetic-rhetorical language (e.g. simile, oxymoron) from the expressive dynamism experienced during the class.
- To experience a participatory learning community where different interpretations facilitate shared understanding.
- To experience the relevance of expression and understanding in a democratic coexistence inside the school environment, with the view that this will support understanding outside the classroom.

Why this workshop; what is the rationale for democratic values?

This workshop fosters civic skills through a belief that mimesis can unite academic and artistic actions as one. The educational practices and pedagogy used within this workshop are paths to follow in order to build a democratic co-existence within the learning environment. Mastering mimesis and using this approach can make the relationship between what happens in school and outside of school more connected.

By studying poetry and making the mimesis of each word with all the body, participants can enjoy the experience of becoming what they are saying and of saying what they are with all of their being. Here,

¹⁴ Texts in this sense is being used to mean poetry, fictional text, media text, factual text.

the poetry is used as a way in which to participate in a democratic society; participants are invited to express themselves and thus understand the other more closely.

Description of workshop process: what we did and how we did it;

Reading aloud- To start the workshop, the facilitator should read a poem aloud without giving any contextual information to participants, such as who has written it and why. For example, the facilitator might use "Voices" by Kostantin Kavafis (see resource 6.3). The reason for this is so that they can experience the sound of the words and the rhythm of the language 'first-hand' without any other information.

Following this, the facilitator should read the poem again. However, this time the participants should be tasked with moving one hand in response to hearing the sound of the words and what those word mean to them. This process should then be repeated a third time, however, the participants should create the mimesis of the words using their entire body. This whole process should see the facilitator refraining from showing any movements to the participants.



Figure 20- Gilberto Scaramuzzo using Mimesis to explore poetry- Rome 2018

Observing the mimesis of the other- Once this initial reading and mimetic response has taken place, the facilitator should then divide the whole group into two groups. The poem should then be re-read with one group of students observing the mimetic response of the other group and vice versa.

During the observation of the other group, participants might be tasked with observing their response to both seeing the other groups' mimesis in time with hearing the words of the poem. They might be asked what the poem means following this- a process we are calling verbalisation.

Verbalisation- Participants should be asked to express in words the feelings and emotions they experienced whilst both creating the mimesis of the poem and observing the mimesis of others. To do this, the facilitator might engage the group in a whole group discussion. Alternatively, the facilitator might ask for small group discussion with some feedback.

Concepts / meanings / figures of speech- Following the verbalisation of ideas and meanings, the facilitator should draw links between the reflections of the participants and the concepts, meanings and figures of speech identified by scholars and critics in the poem, giving explicit explanations.

Feeling the feeling of others- The teacher facilitates a reflection on the relevance of mimesis (becoming similar) for understanding intentions of the poet; and of the relevance of participating in the mimesis of others in order to deepen the research of meanings.

The poem read by students- Students in turn read aloud. Mimesis is now, for the reader, an inner movement; classmates explore with their body the interpretation of the reader; whilst reading the reader pays attention to the expressions of the others, trying to harmonise the pace of reading with their movement.

From class to life- The teacher facilitates a final discussion on how expression and understanding are related; and on how we can apply the knowledge, we are gaining from class to life in order to improve the quality of relationship in coexistence with others.

3.1g The Journey of Eva and Humza- A Migrant Story (Edward Lee)

Workshop summary:

The workshop aims to explore societal issues through the lens of characters from different periods in history that undergo similar experiences using ‘significant objects’¹⁵ as the stimulus. The significant objects provide a base for the imagination of the participants to communicate and thus develop their understanding of the lives and circumstances of the characters.

Through the process of first ‘viewing’ the characters from the point of view of a bystander, and then becoming the characters within an explorative setting, we hope to facilitate the process of **metaxis**¹⁶ whereby the participant starts to view a situation from multiple standpoints.

What are the aims of the workshop?

Drama aims	Democratic aims
For participants to imagine character and situation using ‘significant objects’	<p>Tolerance of ambiguity</p> <p>Autonomous learning skills</p> <p>Analytical and critical thinking skills</p> <p>Knowledge and critical understanding of language and communication</p>
For participants to understand societal issues, in particular the process of immigration and the thoughts and feelings of the individuals that become refugees	<p>Valuing democracy, justice, fairness, equality and the rule of law</p> <p>Civic-mindedness</p> <p>Empathy</p> <p>Flexibility and adaptability</p> <p>Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability</p>

What are the objectives/stages of the workshop?

- To understand both the situation and motivation of the characters of ‘Eva’ and ‘Humza’
- To understand the situation of the character and explore collective social responsibility
- To draw parallels between historical situations and modern day situations
- To relate the stories of the two characters to the personal experiences of the participants
- To analyse the experiences of the characters and relate them to collective social responsibility

Why this workshop; what is the rationale for democratic values?

This workshop is important because it allows the participants to use their imagination to understand, challenge and test their place in society and the world. They do this through understanding ‘the other’. In this case the two characters of ‘Eva’ and ‘Humza’. Through the eyes of the characters, the participants will attempt to explore their own personal and social responsibility in the safety of dramatic exploration.

Description of workshop process: what we did and how we did it;

Part 1- To start the workshop, participants are encouraged to inspect three items laid out in front of them:

¹⁵ For more on ‘significant objects’ please refer to section 5- Glossary of Terms

¹⁶ We are using metaxis as defined by Gavin Bolton (1992:11) as “the power of the experiences” that “stem from fully recognising that one is in two social contexts at the same time”, rather than Boal’s (1995) definition.

- A diary
- A teddy bear
- A locket on a chain

The participants are then asked to discuss what significance the items might have and who they might belong to through questions such as- what might these objects mean to someone? Why might someone have these objects? Following this, the facilitator then explains that the participants will be introduced to the character of ‘Eva’ through **Teacher-in-Role** and that they will meet her through a short **role-play**. To frame the role-play further, the participants are told that the space in which they will meet ‘Eva’ is a busy train station. The participants are then invited to walk around the ‘train station’ and to ignore everyone else.



Figure 21- Ed Lee introducing his workshop- Marathonas 2018

The character, Eva, is situated in the middle of the crowd she clutches a teddy bear and wears a locket around her neck. As the participants pass by her, she speaks:

EVA: Es tut mir leid? Es tut mir leid? Es tut mir leid? Can you help me? Mein Mutti. Mein name ist Eva (repeat). Do you have bread to spare? Perhaps some water?

The facilitator stops the role-play and asks the participants:

- Where about in the train station do you think we are?
- What do you think is happening?
- Why do you think this girl is alone in a train station?
- How do you think she feels?

Participants are asked to repeat the role-play. However, this time they are encouraged to interact with others in any way that they feel they should. Facilitator should let the role-play continue for a few minutes, allowing the participants to engage with the ‘playing’ in the scene in a serious way. Essentially the facilitator should only reveal the name of the character and the fact that she needs help during the playing.

Discussion: Once the role-play has finished, the facilitator should ask the participants how they might help this girl. At an appropriate point during the discussion the facilitator should introduce the fact that Eva was found with a diary and that there are four key points to consider when trying to answer the question.

From Eva’s diary the participants learn about the following:

- The last night Eva spent with her family
- The experience of leaving her mother at the railway station in Hamburg
- Being inspected on the train by German guards
- The moment she arrived in England

In small groups, the participants should be invited to create **still images** of these key moments. During the sharing of the images with the rest of the group the facilitator should frame the discussion by asking how the participants imagine it felt for Eva experiencing these key moments.

Part 2- Participants are encouraged to inspect three different items laid out, this time they are allowed to hold and manipulate the items smell them/read them. The objects include:

- A handwritten note
- A set of prayer beads
- A dishevelled ‘poppet’¹⁷ made from a ripped shirt.

¹⁷ Here we define a poppet as a small doll made to represent a person, which provides personal comfort.



Figure 22- Ed Lee using Teacher-in-role- Marathonas 2018

Similar to part one, the participants are then asked to discuss what significance the items might have and who they might belong to. During the discussion the facilitator should introduce the idea of the owner of these items being a modern day migrant. His name is Humza. The facilitator then asks the participants to consider how they imagine Humza might have made his way to the UK¹⁸. In order to share their thinking, the participants are then tasked with representing Humza's journey in four **still images**.

Discussion: Once the still images depicting Humza's journey are shared, the participants should be asked to consider how the journeys of both Eva and Humza compare- what are the differences and similarities? As the discussion progresses, the facilitator should read the handwritten note that Humza was carrying:

This is Humza. He was found on 1st December 2016 on the M5 motorway near Frankley services. He was holding the poppet that he does not want to let go of. A translator informs us that he made it from a shirt that belonged to his father¹⁹.

Following this, the facilitator should frame a discussion by asking the participants to consider what responsibilities we have to each other in the modern world.

Post workshop ideas:

Writing in role: The participants might extend their studies further into the field of human geography. They might continue to explore the future lives of the characters through the process of letter writing (writing-in-role) or further creative exploration in Drama or literacy. For example, what might Eva's diary entry be like five years after her arrival or what might Humza write to his father?

Alternatively, participants might be framed as historical storytellers to create more details about Eva's situation and why she was forced to leave Germany. To do this they might be asked to compile a report using historical facts.

¹⁸ Whilst we are suggesting that Humza travelled to the UK, the location can easily be changed to suit the context in which the workshop is taking place.

¹⁹ Similar to footnote 17, the location(s) of the action can be adapted to suit different contexts.

3.1h Odysseus' Travel Journal- A Reflective Tool (Sara Lembrechts & Nele Willems)

Workshop summary:

This workshop is about developing a tool for self-reflection for teachers to assess their personal learning process in how democracy and citizenship take shape in their classrooms. Participants embark on a reflective journey with Odysseus²⁰.

The tool, designed as Odysseus' travel journal, invites teachers to question and uncover hidden assumptions, knowledge, power relations, childhood images, strengths and weaknesses and other barriers they might bump into when engaging with the Demo:Dram workshops. Through engaging in reflection—either individually or as a group – teachers are encouraged to take their learning in their own hands.

The goal of the workshop and the journal, therefore, is to guide teachers through the tool and familiarise them with the benefits of a reflective approach. In addition, teachers are invited to give feedback on the tool, its design and its practical use.



Figure 23- Sara Lembrechts introducing the reflective journal with Demo:Dram partners- Rome 2018

Target audience:

This workshop is aimed at groups of teachers who having taken the approach to using Drama and Mimesis in their teaching. This will support them to engage with the reflection tool. However, elements might be used with young people too.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To raise awareness about the added value of a reflective approach in shaping democratic classrooms	Valuing democracy, justice, fairness, equality and the rule of law Self-efficacy Skills of listening and observing
To strengthen and empower teachers in their effort to create democratic spaces at school	Flexibility and adaptability Linguistic, communicative and plurilingual skills Knowledge and critical understanding of the self
To familiarise teachers with different ways, questions and exercises that stimulate a reflective approach	Tolerance of ambiguity Knowledge and critical understanding of language and communication
To create a space for feedback on the design and practical use of a reflection tool	Respect Conflict-resolution skills Knowledge and critical understanding of language and communication

²⁰ Odysseus is probably best known as the hero of Homer's Odyssey, which is in part, a sequel to the Iliad. This epic story describes his journey, which lasted for 10 years, as he tries to return home after the Trojan War and reassert his place as rightful king of Ithaca.

**What are the objectives/stages of the workshop?**

- To guide teachers through the reflective journal
- To select a range of topics about which to reflect
- To identify challenges or barriers teachers experience when creating democratic classrooms
- To identify other forms of support teachers may need to create democratic classrooms

Why this workshop; what is the rationale for democratic values?

In our understanding, reflection is a fundamental precondition for adults who wish to guide students towards democratic citizenship at school. A questioning, self-reflective attitude is likely to strengthen the process itself as well as the expected or wished results for both teachers and students. That is why we have developed this travel journal, to present to you a number of ways in which such reflection can take place.

Description of workshop process: what we did and how we did it;

To guide teachers through the reflective journal, teachers were offered the journal at the start of the Marathonas summer school and were invited to use it in any way they thought was useful for them. However, for teachers using the workshops in this section they might use this to reflect upon the facilitation of the learning from the workshops outlined above.

Teachers might select a range of topics about which to reflect based upon their experiences of teaching the Demo:Dram workshops. To do this, teachers might thought-shower their experiences to identify priorities, sub-priorities and issues that have arisen during their work with young people.

Similarly, teachers might find it useful to identify challenges or barriers they experienced when creating democratic classrooms. For example, teachers might wish to share an experience they lived through in their classroom or a 'critical incident'²¹ and explain how this was challenging for them.

Once teachers have completed their reflective journal, they should be invited to engage in a session of Peer-support. To do this participants make two groups, with each group choosing one of the challenges outlined from the above tasks. One teacher should share an issue or a problem related to the challenge and describe the situation to others in their group. To support further the others in the group should ask clarifying questions to understand the issues and experiences of their peers.

Teachers might find the questions in the booklet support this deeper exploration. As part of this reflective process, the teachers asking questions should try to refrain from giving advice but rather focus on asking open-ended questions to enable the teacher raising the problem to try and discover the solution(s) themselves.

To identify other forms of support teachers may need to create democratic classrooms the group should focus on asking open questions. For example, what do you need to use the tool in your professional context? How can you find the time or create the space for reflection in your professional context?

²¹ McAteer (2010 p.107) suggests that a 'critical incident' is one that challenges your own assumptions or makes you think differently.

**4.1 Democratic Education for Teachers and Practitioners- An Exhibition**

The following project was developed for the Budapest Summer School in 2019. The participants are presented with a dramatic frame and asked to create an exhibition entitled "Democratic Education for Teachers and Practitioners". Presented in this way, the participants were presented with the dramatic frame through the task of creating the exhibition rather than through a role such as a curator of a museum. However, this is an option should this be appropriate.



Figure 24- Participants of the Budapest Summer School, 2019

The main aims of the project were:

- To explore how drama can be used in creating democratic classrooms in education
- To explore how drama can be used to develop the roles of teachers and young people in civic thinking skills
- To develop practical material that teachers of humanities, languages and arts might use in their own practice and/or subject
- To give value to the role of drama in the development of democratic spaces in humanities, languages and arts teaching

Through the summer school it was intended that the importance of reflecting on democracy be a central theme. In order to do this we created a dramatic frame in which the different contributions from the partners could sit²².

Dramatic Frame- The Brief

Before introducing the dramatic frame, the participants were asked to consider the following question:

Does knowledge and education have intrinsic value or does it need to have a practical use to have value?

Working as teachers to create this exhibition, the participants were asked to use their experiences of the workshops from the week to create artefacts that could be housed within the exhibition; artefacts included, text, image, and movement. The artefacts that were created promoted teachers' and practitioners' thinking and learning about democracy and through them young peoples' access to democratic spaces and social issues. Therefore, the exhibition became a 'living exhibition' that both demonstrated democratic education and created a space to consider how democratic values are, or are not, currently included in the various systems in which the teacher works.

This frame also allowed us to give a presentation at the end of the week as an opening event of the exhibition.

²² All images presented in chapter 4 were kindly provided by Gabriella Csozó who is a freelance photographer, artist, teacher and activist based in Budapest, Hungary.

Questions to consider-

- What curricula areas could exist in the exhibition?
- What does the exhibition mean for people who might attend it?
- What are people looking for in the exhibition? Who is it for?
- What might the exhibition teach us?

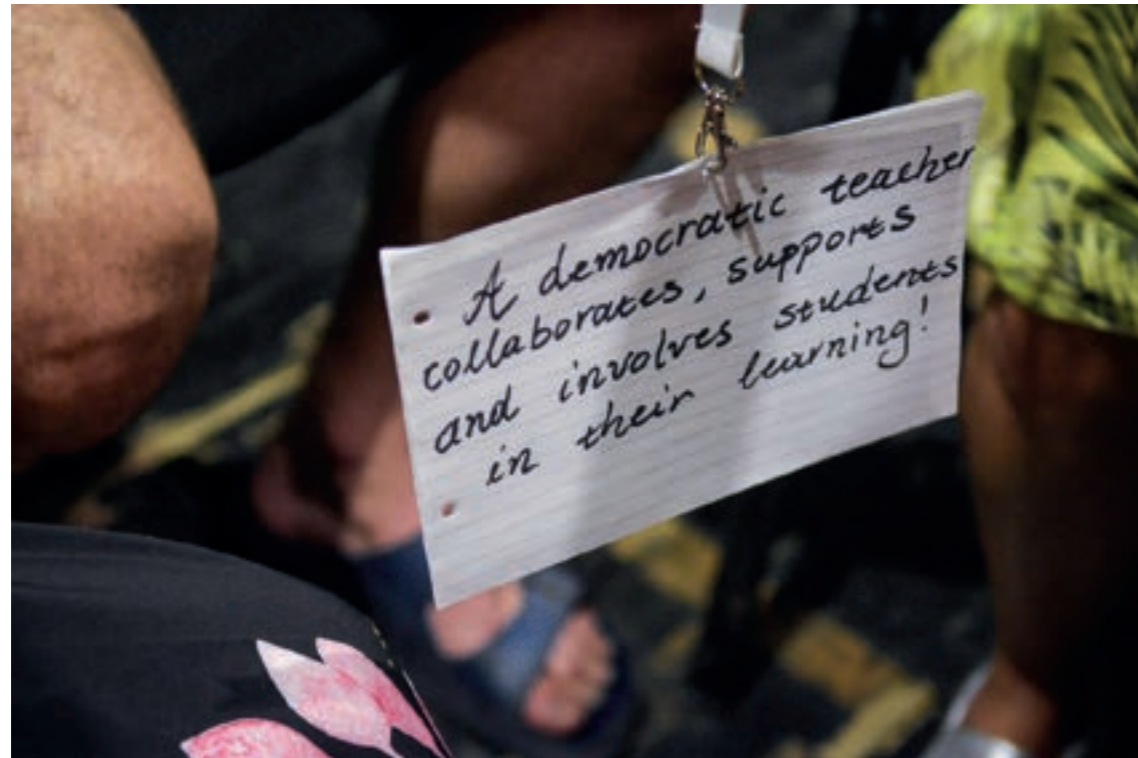


Figure 25- Demo:Dram Budapest Participants create a statue of a democratic teacher

4.1a Meet Jónás Barnabás- Introducing the Frame (Chris Bolton)

This introductory session seeks to set-up and outline the frame of the drama work. Within this workshop we employ the strategy of Teacher in Role (TiR) and whole class drama to introduce participants to the dramatic frame. Implicit within this are elements of Heathcote’s ‘Mantle of the Expert’, particularly the commission model (2000). As part of this, the participants meet **Jónás Barnabás**, who represents the National Funding Agency (NFA) and is responsible for the allocation of EU funding within the city. He explains that following the renovation of many of Budapest’s schools from EU funding, the European Union are now requesting that they create an exhibition entitled **Democratic Education for Teachers and Practitioners** to celebrate the city’s approach to education. The participants, as themselves, are asked to begin to plan what this exhibition might look like and to define the aims of such an exhibition

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To use Teacher in Role and whole class drama to create the dramatic frame	<ul style="list-style-type: none"> Self-efficacy Tolerance of ambiguity Analytical and critical thinking skills Skills of listening and observing Knowledge and critical understanding of language and communication
To begin to plan the Democratic Education for Teachers and Practitioners exhibition ²³	<ul style="list-style-type: none"> Valuing cultural diversity Responsibility Flexibility and adaptability Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability

What are the objectives/stages of the workshop?

- To develop a group understanding of the role of museums and exhibitions in society
- To consider how exhibitions are created and what might be included in them
- To begin to define **Democratic Education for Teachers and Practitioners** as a term



Figure 26- Participants exploring the creation of their exhibition with Chris Bolton

Why this workshop; what is the rationale for democratic values?

This workshop seeks to set-up and begin to develop the dramatic frame. By using Teacher in Role and whole class drama, the task of creating an exhibition for **Democratic Education for Teachers and Practitioners** is framed by asking participants to change their thinking from both inside and outside of the dramatic frame. The purpose of this initial workshop is also to enable participants to start creating an exhibition about democratic education in a democratic way.

²³ By offering participants the task of creating an exhibition, it gives ownership of the context to the participants.

Description of workshop process: what we did and how we did it;

The participants are asked by the facilitator to consider the following question:

Does knowledge/education have intrinsic value or does it need to have a practical use to have value?

The facilitator(s) should enable a group discussion based around these questions. As part of this the facilitators should begin to introduce the dramatic frame by asking participants to share their experiences of visiting museums in their own countries and to frame their conversations around the following questions:

- What are museums like?
- What might you see there?
- Why do people go to museums? Why might you visit a museum?
- How do you experience museums?
- How important are museums for society or for you?
- What do museums tell us about ourselves as a society?

The facilitator should listen to feedback from the participants and try to summarise the responses. The facilitator should then ask the participants to consider:

- How are exhibitions within museums created?
- Who is involved?
- What might their role/job be in the creation of an exhibition?
- Why might people want to do these jobs?
- What is their motivation for creating exhibitions?

Again the facilitator should listen to the participants' feedback.



Figure 27- Participants consider the messages from the Teacher in Role work

Following this the facilitator should introduce the idea that the participants are about to meet a very special guest, **Jónás Barnabás**, who represents the National Funding Agency and is responsible for the allocation of EU funding within the city. He is visiting them today to ask for their help with a particular problem. The participants should be told to listen carefully during the meeting. Unfortunately, **Jónás** can only spend a short amount of time with them but will return later to answer any questions they may have.

Using Teacher in Role (**Jónás Barnabás**). The following script, at least elements of it, should be used to introduce the task:

“Good morning. Thank you for agreeing to meet with me today. As you may probably already know, my role within the National Funding Agency is to look after education, schools and curriculum. As part of my remit I am also responsible for reporting to the European Union about how their funding for education is accounted for in our city. Recently, we have completed a full round of renovations on our schools in the city, which was funded by the EU. As part of these renovations we have also been asking teachers to re-vamp their curricula. I can safely say that I am responsible for this renovation in education and that our schools and curricula now offer the very best education for our young people. Our education system is becoming a great meritocracy!

It is important that our young people and their teachers only concern themselves with core knowledge. A society in which there is a widespread understanding of the nation's past, a shared appreciation of cultural reference points, a common stock of knowledge on which all can draw, and trade, is a society in which we all understand each other better, one in which the ties that bind are stronger, and more resilient at times of strain.

However, the EU has now asked that the National Funding Agency share and celebrate our important

steps in education and have asked us to create and curate an exhibition, which they have called- *Democratic Education for Teachers and Practitioners*. I am not sure what to do with this project... it is such a stupid idea to make an exhibition for teachers! They should be in school teaching young people facts and core knowledge! The subject of the exhibition should not even be a subject for schools anyway! Why should teachers care about democracy?

I am assuming that this exhibition should set out to create a space in which teachers and practitioners could explore and reflect on democratic education. The EU have told me that democracy, as a concept, has a turbulent history and that it has been shaped through time. They also say that democracy is under threat in different countries, which means that an exhibition like this is vital to preserve democracy's legacy for European society. Providing the space for teachers and practitioners to learn about democracy and its relationship to education is incredibly important to the EU, but not necessarily for us here at the National Funding Agency.

The aim of the exhibition is yet to be clarified beyond what I have just told you, which is something that I hope you will be able to organise. Similarly, the themes and objectives of our exhibition for teachers and practitioners working in education also need to be clarified. I do know that what we need to include in our exhibition are images, texts, film and even movement, but am I not clear about how these exhibits will feature. I suspect that we can use a range of media for this- but I'll leave that to you as the experts! I also know, from the EU, that the exhibition should be created for teachers and practitioners working in education across Europe.

Unfortunately, I have to leave shortly for another management meeting with the National Funding Agency, but I will leave you to have your first planning meeting. You might want to discuss what is included or needed in the exhibition. You might also want to discuss and decide what the aim of the exhibition should be and what it might 'say' to people who visit. I think you'll need to agree what the term 'democratic education for teachers and practitioners' means as part of this conversation. You will also need to start thinking about what the exhibition space might look like. Apologies but I must leave now...but when I return I expect to hear your expert feedback.”

Out of the Teacher in Role: Following the meeting with **Jónás Barnabás** the participants should be asked to discuss their responses to his speech. The participants' discussion should be framed by the following questions:

- What does the title of the exhibition 'democratic education for teachers and practitioners' mean? Can we define this?
- What is core knowledge? What did we think of **Jónás Barnabás** position?
- What should be the aim of our exhibition?
- What kind of space do we want to create and why?
- What should be the purpose of the exhibition?
- What do we think the exhibition should 'say' to people visiting?
- How do we think visitors should experience the exhibition? What do we want them to 'leave with'?
- Who will pitch our ideas to **Jónás Barnabás**?

Allow time for the participants to work in groups to answer the previous questions

Following this, the participants are informed that **Jónás Barnabás** will shortly be returning from his management meeting with the National Funding Agency, and following a text message, he is very keen to hear about the developments of the group. The participants should begin to prepare for the meeting and potentially select a spokesperson to communicate their intentions.

In the drama: Teacher in Role (Jónás Barnabás)
“Thank you so much for working so hard



Figure 28- Participants discuss their exhibition



on your exhibition so far. I am really keen to hear about your intentions. Can one of you tell me about some of the decisions you have made please?"

The participants should respond to Jónás Barnabás question and share some of their discussions and decisions with him.

"Thank you again, you have clearly used your expertise to answer my questions from this morning. I'm really interested to know how you have made these decisions so quickly. How did you decide what to do?"

The participants should respond in-the-moment to Jónás Barnabás question and share some of their discussions and decisions with him. After this, and at an appropriate moment in the drama, Jónás Barnabás continues;

"This is helpful and I'm sure the EU will be pleased when I report back to them shortly in my Skype meeting about the excellent progress you have made. You may remember earlier that I had to attend a management meeting with the National Funding Agency. They have asked that we complete this license agreement (see resources) in order to hold our exhibition. This is just a formality and nothing to worry about. We just need to record some of our intentions for the exhibition...just the things you have been telling me about...I'll send my personal assistant later to collect them. Thanks again for your work but time is pressing and I must go..."

Out of the drama: Ask the participants to work in groups to complete the 'license agreement' from the National Funding Agency. These should be collected by the facilitator and could feature as an exhibit in the exhibition at the end of the week.

Post workshop ideas:

Participants could be asked to consider the marketing of an exhibition like this. Participants could consider how to produce posters, social media advertisements or even filmed advertising.



4.1b Planning the Exhibition Space- Developing the Dramatic Frame (Chris Bolton)

This session seeks to set-up and design the exhibition space in response to the introductory workshop. Within this workshop we consider the arrangement of space and how space can create meaning. Additionally, we use still images to explore the idea of a democratic teacher. As part of this development, the participants receive two emails from Jónás Barnabás, who represents the National Funding Agency and is responsible for the allocation of EU funding within the city. The first email explains that the EU have made some demands for particular exhibits in the exhibition. The second email is from the National Funding Agency and asks the participants to consider how much they should charge visitors to experience the exhibition. Finally, the participants are asked to consider whether they think knowledge/education has intrinsic value or if it needs to have a practical use to have value.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To consider space and how meaning is created through spacial context	Self-efficacy Tolerance of ambiguity Analytical and critical thinking skills Skills of listening and observing Knowledge and critical understanding of the self
To use still image to explore the democratic teacher, their values, attitudes and beliefs	Valuing democracy, justice, fairness, equality and the rule of law Civic-mindedness Linguistic, communicative and plurilingual skills Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability

What are the objectives/stages of the workshop?

- To plan the exhibition space to reflect democratic education and/or democratic values
- To consider what a democratic teacher might look like in practice
- To explore how space can be used symbolically in order to create meaning
- To consider the value of art and art education through role play



Figure 29- Demo:Dram participants consider their statue of a democratic teacher

Why this workshop; what is the rationale for democratic values?

This workshop seeks to develop the dramatic frame by asking participants to plan the exhibition space. By responding to stimuli in the form of writing in role, the task of creating an exhibition for **Democratic Education for Teachers and Practitioners** is framed further by asking participants to evaluate the aims and objectives of their exhibition. The purpose of this second workshop is also to enable participants to create an exhibition about democratic education in a democratic way.

**Description of workshop process: what we did and how we did it;**

Participants are asked to reflect upon the issues raised from their introductory meeting with Jónás Barnabás a representative from the National Funding Agency. The facilitator should frame the discussion using the following questions:

- What did you decide were the aims of the exhibition?
- Can you imagine what the exhibition might look like?

Following this the facilitator moves the drama exploration forward by telling participants that the aim of this session is to begin to plan the exhibition space. To do this, the facilitator will provide museum floor plans (see resources 6.5, below) and ask participants which floor plan image symbolises democracy most strongly for them and why. In addition participants should be asked to evaluate which features of the plans they think are most appropriate for their own exhibition space. Participants annotate the floor plans and agree on their answers. In doing so, the participants should be encouraged to highlight the most resonant aspects of the plans for them in terms of symbolising democratic education. The participants are then invited to share their thinking with the whole group.

After discussion, participants work in groups to jointly construct a drawing of a floor plan of their ideal exhibition space based upon their findings. Within this, the participants should consider what exhibits or spaces are needed within the exhibition. The design of the floor plan should be framed by reminding the participants of the aim of their exhibition as detailed on their license agreement with the National Funding Agency and in their design they should be reminded to consider the following questions:

- What is the exhibition for and why?
- What exhibits should feature in the space and why?
- How should the space be planned to reflect the title of the exhibition?

Once participants have planned their spaces, or at an appropriate time during the planning phase, the facilitator interrupts the task with the following speech:

“May I have your attention? I have just received an email from Jónás Barnabás with some further details from the EU that might help us to plan our space. He has forwarded the email, which outlines some of the requirements from the EU. These include the following items that must be exhibited in the space; a statue of a democratic teacher; an installation to demonstrate a democratic classroom, which includes signs, images and descriptions of it; and a section to highlight different systems of education around the EU. Here is the email, which I have printed off for you” (see resources below)

The facilitator shares the email with the groups and ask for their initial responses to this latest development by asking how the groups can accommodate the EU’s demands within their plans for the exhibition space. The facilitator allows time for the groups to re-edit and re-plan their exhibition spaces in light of this recent development.

Following this the facilitator asks the groups to consider the statue of the democratic teacher and use the following questions to frame a discussion:

- Where, in your exhibition space, should the statue of the democratic teacher appear and why?
- What size should the statue be and why?
- How do you imagine the statue of the democratic teacher to look?
- What should the statue ‘say’ to people viewing it?

Following discussion the facilitator asks the groups to mark on their exhibition floor plans where they imagine the statue to be situated. Groups should also annotate their plans to justify the location of the statue.

The facilitator then asks the groups to create a still image of their statue using their bodies. The statue must include everyone in the group! The groups should consider the use of space, gesture and body language. Once completed the rest of the group share their still images with each other and the facilitator asks



what the image means in terms of a democratic teacher. You may also photograph the statues as an exhibit for the exhibition!

The group then create a plaque²⁴ for their statue and write this down. The plaque should capture some of the feedback from the other groups about what their statue means.

Once completed the facilitator then announces the following message:

“I have just received another email from Jónás. It states that the National Funding Agency are seeking to charge an admission fee for entrance to the exhibition. This is to cover the costs of the space rental and other overheads such as electricity and staffing costs. The National Funding Agency would like to know how much you are going to charge for entrance to the exhibition.”

The facilitator then holds a discussion around this latest development by framing the conversation using the following questions:

- How much should we charge?
- Should we charge people an admission fee? Why? Why not?
- If we do not charge an admission fee, what should we tell the council? What are our reasons for not charging?
- How do we justify charging the public an admission fee?

The facilitator concludes by reflecting on the session and the decisions made by the group regarding the exhibition space. The facilitator should also reflect upon the central question from the first workshop and ask does knowledge/education have intrinsic value or does it need to have a practical use to have value?



Figure 30- Ellen Van Vooren creates her image of a democratic teacher

²⁴ A plaque is an ornamental tablet, typically of metal, porcelain, or wood, that is fixed to a wall or other surface in commemoration of a person or event.

4.1c Narcissus: Working from text through image and situation (Adam Bethlenfalvy)

The workshop aims to explore a short part of a classic text from the Metamorphoses by Ovid. Participants create depictions based on the text and then turn these into contemporary situations. The aim is to find the contemporary connections to a classic text through working with image and situation.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To analyse and explore a part of a classic text closely	<p>Valuing cultural diversity</p> <p>Tolerance of ambiguity</p> <p>Analytical and critical thinking skills</p> <p>Skills of listening and observing</p>
To find central concepts of a text through creating images and situations	<p>Flexibility and adaptability</p> <p>Co-operation skills</p> <p>Knowledge and critical understanding of language and communication</p>
To locate and understand contemporary dimensions of a classic text	<p>Openness to cultural otherness and to other beliefs, worldviews and practices</p> <p>Autonomous learning skills</p> <p>Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability</p>



Figure 31- Caterina Proietti's (aged 8) interpretation of the Narcissus workshop

Teachers often find it quite hard to make classic texts accessible to teenagers. This workshop aims to provide a model for working with short segments of a text and making them accessible through transforming them into images and situations. This allows a creative approach to the text which can initiate the desire to find out more or develop a deeper understanding of different interpretations.

What are the objectives/stages of the workshop?

- To make classic texts more accessible through close reading and analysis of a short segment.
- To highlight the contemporary relevance of classic texts.
- Offer creative opportunities in dealing with classic texts to highlight how they are reworked and feed contemporary literature and culture.
- To develop understanding of the viewpoint of an artist and varied interpretations

Why this workshop; what is the rationale?

Description of workshop process: what we did and how we did it;

The workshop starts with reading a short section of the text from Ovid's Metamorphoses. It is useful if the facilitator doesn't explain too much about it but just reads the text and asks the students to respond to it:

Here—for the chase and heat had wearied him—
The boy lay down, charmed by the quiet pool,
And, while he slaked his thirst, another thirst
Grew; as he drank he saw before his eyes
A form, a face, and loved with leaping heart
A hope unreal and thought the shape was real.
Spellbound he saw himself, and motionless
Lay like a marble statue staring down.

Ovid: Metamorphoses, Oxford Classics (translated by A. D. Melville) page 63.

Discussion about the text. Is it clear what is happening? Are all the words understandable? What is text about? What part of the text is the most powerful for them?

Group work: The facilitator asks the participants to create groups of 4-6 people and to create a depiction from one of the moments of the text. They should be thinking of it as a painting they are creating. They should feel free to use themselves or objects in creating an expressive painting that shares what they find the most interesting in this text/story. It is important that everyone takes part in creating the image, but not everyone has to be in the final image produced.



Figure 32- Jenny & Ilse re-creating a version of Narcissus

Sharing the 'paintings': The groups should share the images that they have created. They can explain any element of the painting that is not visible. The facilitator can also ask questions to frame this sharing (eg. how sharp are the lights in the painting? Are all parts visible or is there a part that is hidden? Is the texture of the paint visible? etc.)

Whole group work: The facilitator chooses one of the paintings and asks the group which made it to re-create it. She/he asks the rest of the group to imagine it is exhibited in a museum, and asks them how people would react to this painting. Which part would they be interested in? What comments would they make? How would they react to? Rather than explaining, participants can try these out as improvisations.

Discussion: What is this text really about? What are the elements that the paintings reflected on the most? Is there any difference in what seemed important in the text and what seemed important in the paintings?

Group work – creating a still image: The facilitator asks the groups to create a still image, using the idea from the painting, now rather than a depiction. This still image should be like a photograph of an actual, real life moment that could have been taken during the previous week. It could have been taken in a home or on the street, or anywhere else. The only important criteria is that it should reflect the text in some way and be a 'real life moment': a contemporary Narcissus.

Sharing: The groups share their real life moments as still images with each other visually and viewers discuss their interpretation(s).



Figure 33- Adam Bethlenfalvy facilitates a discussion about modern interpretations of Narcissus

Group work – development of image into situation: The facilitator asks the groups to work further with the still image they created and develop it further into a situation. The still image can be the starting moment or the final moment, or an interim moment of the situation, but it should be in it. The scene should not be longer than 20-30 seconds.

Sharing: the scenes are shared, and the facilitator can lead a discussion about how they reflect the story. Which elements of the stories are alive today? What has become of the reflection in the lake?

The facilitator can share further parts of the story of Narcissus or other stories from the Metamorphoses and also talk about how these stories have been reworked and used in different ages by different artists.

Post workshop ideas:

A **research task** for the participants could be to find and share different painting, sculptures, books or films that rework the story of Narcissus in different ages. What do these say about the story and what do they say about the age in which they were created in?

Creative task: Participants could choose another story from the Metamorphoses and create a short modern-day video that reflects that story. They could choose the form they use to record it, and also whether they use the actual texts or some lines or words from it. And think about many different aspects of creating a short video and also the layers of the specific text.

4.1d Re-contextualising texts: Graffiti in the yard (Adam Bethlenfalvy)

This workshop plays with the idea of using a lesser known text from an iconic Hungarian poet and placing it at the centre of a completely new situation. The drama develops around a graffiti appearing in the schoolyard during the night. It looks at the text from different perspectives and explores responsibilities of teachers, students and those who might have written such a text. The poem titled *Crossroads* touches on the subject of choices and also mentions suicide, so it raises questions of mental health and teenage life choices.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To explore how texts can be interpreted from different perspectives	Valuing cultural diversity Openness to cultural otherness and to other beliefs, worldviews and practices Tolerance of ambiguity Linguistic, communicative and plurilingual skills Knowledge and critical understanding of language and communication
To analyse the relationship between authorship and a written text	Respect Analytical and critical thinking skills Skills of listening and observing Knowledge and critical understanding of the self
To create narrative using text as a stimulus	Responsibility Flexibility and adaptability Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability

What are the objectives/stages of the workshop?

- Taking on different roles that define different responsibilities concerning an educational situation.
- Being able to keep their role in a pair or small group improvisation
- Developing a narrative based on a text.

Why this workshop; what is the rationale for democratic values?

Young people and sometimes teachers too do not question the literary canon offered in their textbooks. This lesson offers the possibility of questioning the value and the impact of a literary text by placing it in a new context. The lesson aims to open questions concerning the value of text, the importance of authorship and the relationship of literature of past decades to the current life of young people.



Figure 34- Participants' reaction to the graffiti on the wall with Adam Bethlenfalvy

**Description of workshop process: what we did and how we did it;**

Discussion: To prepare the improvisation and to support the adoption of roles during the lesson we start with a short discussion about what could be difficult and what could help in taking on roles of different people in a story. The facilitator clarifies that to be in role people do not need to develop complex characters or performance skills, it is enough to take on the perspective of the role they are playing and react to the situation that is being offered. The facilitator explains that the participants will need to think from the perspective of different roles during the lesson. It is important that teachers understand that they do not need to be ‘sages on the stage’ if they are to engage with the process of Teacher-in-role.

Setting up the whole group improvisation: The facilitator tells the group that the story they are going to engage in happens in (and perhaps around) a school in Hungary (this could be changed to any country depending where you are doing the lesson) which is in a small town, but has a good reputation. The drama starts in the staff room, so it would be useful to discuss what this staff room might look like. It is useful to have a basic idea of the geography of the space, but it is not important to map it up in great detail. To give ownership to the context of the drama, it is really useful to decide jointly on the school motto which is on one of the walls of the staff room.

Whole group improvisation with Teacher in Role: It is the first break of the day and the teachers are in the staff room when the Head teacher (the facilitator) comes in with an important question. The improvisation can start from a still image of the teachers in the staff room.

The Head starts immediately with the news that during the night a piece of graffiti has been sprayed on the wall of the school yard – it is on a blind spot for the CCTV cameras, so they do not know who it was. It is not the usual tag but actually a longer text and the Head is asking if any teachers have an idea of who might have written it.

The Head reads the text and passes it around handwritten on a piece of paper, it is the following (it is important not to share it as a poem by Sándor Petőfi):²⁵

I STAND AT CROSSROADS...

I stand at crossroads
Where to go?
One goes West,
East the other goes.

It does not matter
which one I choose,
My life is miserable
whatever I do

Why can't I know
which way death is?
That road I would choose
Immediately.

The aim of the improvisation is not to find a solution but to hear different thoughts and raise different questions about the text. The Head (TiR) should be genuinely unsure about what to do about it. Is it vandalism? Or a cry for help? Who could have done it? Are we sure it is one of our students? What will the other students think when they see it? What will the parents think when they hear about it? Should we let the police deal with it? Or just get it whitewashed and forget about it?

The group doesn't have to reach a decision, but the Head can ask the teachers to talk with one or two of their students about it to find out more.

²⁵ For the original poem visit <https://www.arcanum.hu/hu/online-kiadvanyok/Verstar-verstar-otven-kolto-osszes-verse-2/petofi-sandor-DFB2/1844-E2C7/keresztuton-allok-E32B/>

**Whole group still image:**

“During the break the students have discovered the graffiti on the wall. Let's make a still image about how they are reading this text.”

The facilitator can read the text again while the group has time to think about the image. Then they can set it up by stepping into the image one by one. When the image is ready the facilitator can ask what the students are saying to each other. This can be spoken out loud.

After this the facilitator can ask what is it that they are not saying out loud but might be thinking. These can also be spoken out loud by those who have ideas about it.

Pair improvisation: Referring back to the improvisation with the Head the facilitator asks the participants to try out what a discussion between a teacher and a student could look like. She/he can ask participants to join in pairs and decide which of them will be in role as the teacher and who will be a student. They should decide where the discussion is happening where they can talk freely. It is important to remind participants that this is an improvisation that they are playing for themselves, so they don't have to show it to others.



Figure 35- Demo: Dram participants taking part in a paired improvisation

Before the improvisation starts the facilitator can give participants 30 seconds of silence, where those who will be in role as teachers can think through what their questions will be and those in role as students can think through what their thoughts about the graffiti would be. The improvisation should go on for a few minutes, or as long as most of the group seems engaged in the discussion in role.

Discussion: It is useful to reflect on the improvisation – was it difficult to stay in role? Could they take the situation seriously? What helped and what made it difficult?

Group improvisation: the facilitator can ask those who were in role as the teachers in the pair improvisations to form a circle and start an improvisation in which the Head (Teacher in Role) asks the teachers about what they have found out from the students. Those who were in role as pupils stand back as observers of this improvisation.

Group scene-making: participants need to create groups of 4-6 people and are asked to create an improvisation about what was the trigger that made someone write this text. For this they need to decide who wrote it on the wall of the yard and then think about what that happened to that person, or what did she/he see that was the last impulse to write such a text?

Sharing: The scenes are shared with the group, but participants should not explain them, just share any information that is needed to understand what is happening.

Discussion: Any of the scenes could be the cause for someone writing this text. But does it matter who wrote it if we want to understand the text?

The facilitator can share that actually this text is published as a poem from an iconic Hungarian poet (for details see: <https://www.britannica.com/biography/Sandor-Petofi>), but does knowing this make a difference concerning the value of the text?

Post workshop ideas:

The group could work on what text they would put in the school yard. What would it be and how would they place it in the yard? What effect could it have on students and teachers?

They could also choose another poem from another poet that they think could be written by someone today.

4.1e “Meet Elona, Professor in teacher training” (Ellen Van Vooren)

Having experienced the previous workshops, this workshop invites teachers to identify and critically reflect upon the knowledge, skills and competences of a democratic teacher. Participants are divided into smaller groups. By using words, sentences or drawings, they write what they believe democratic teachers need to know or be able to do. Following this a group discussion is led based on the content of the task. The participants identify words that they find remarkable for them as teachers, that they disagree with, that they do not understand or that they want think about or explore further.



Figure 36- Participants reflect on what it means to be a democratic teacher

The session was created for participants of the Summer School. The story was introduced building further on the idea of the dramatic frame- ‘Planning an exhibition about democratic teaching’. The introduction can be adapted according to the setting.

It could be used as a mind-map/exploration session for teachers in primary or secondary education or even school management. The exercise works best as group work because it creates a bases for discussing on similarities and differences within elements of democratic teaching.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To identify areas of core knowledge, competencies and skills needed for democratic teaching and learning (See Democratic Values Competencies 6.14)	Valuing human dignity and human rights Openness to cultural otherness and to other beliefs, worldviews and practices Analytical and critical thinking skills Knowledge and critical understanding of the self

What are the objectives/stages of the workshop?

- ❑ To reflect on the knowledge and skills participants believe necessary in democratic teaching and learning

Sub-goals:

- ❑ To reflect on different and changing (international) visions of democratic teaching
- ❑ To critically analyse a (specific) vision of democratic teaching
- ❑ To explain, from different perspectives, what education can mean within society

Why this workshop; what is the rationale for democratic values?

At this stage of the Summer School, participants reflect upon the role of museums in society, the meaning of democratic education for Teachers and Practitioners, what a democratic teacher might look like in practice and how the perspective of children and young people plays an important role today and in history. During this day’s reflective session, we make this concrete by adding an audience to the exhibition; Students of the Faculty of Humanities that will start their work as teachers next year. We explore the elements that were discussed during the day to form an idea of the knowledge and skills that are required to be a democratic teacher.

Description of workshop process: what we did and how we did it;

Teacher in Role- Context for reflection:

Elona, professor at the Andras Peto College of Budapest meets with the teachers each day to discuss their experiences in creating the exhibition. She is seeking their help.

Elona is **professor in teacher training** and is a stakeholder of the museum. Elona is responsible for a new subject at the university: ‘democracy and education’. Elona’s students will come and visit the exhibition as a part of their training. As future teachers they should learn about democratic education and they must visit the exhibition as a part of their learning process. Elona needs the exhibition to be the best possible representation of democratic education. She wants a lot of examples of the relationship between the artefacts and the democratic classroom. She will ask **what appropriate knowledge and skills teachers should know** to teach in democratic education and to make this visible in the exhibition.

The facilitator might use the following speech for this reflective session

“Good afternoon and thank you for agreeing to help me. My name is Elona. For 5 years I have been a professor at the Andras Peto College of Budapest. I have worked with different students, with different backgrounds. Last year the curriculum for teachers changed dramatically. The 15 teachers that will leave our University now will have to focus on strengthening citizenship and democratic competences. This means that we as professors need to strengthen the citizenships competences of our teachers in training. It means that learning is a participative, experience-based practice. As a professor I believe that you have been tasked by the National Funding Agency to create an exhibition that will be opened later on this week. Our students are very keen to meet other teachers that can provide them with inspiration and practices on democratic teaching. One question that my students are struggling with at the moment is *what do democratic teachers need to know or be able to do?*”

Out of the drama:

Participants are asked to discuss their initial responses to Elona and to capture these collectively using large paper. Participants should focus their discussions around the following two questions:

- ❑ What is the knowledge that democratic teachers need?
- ❑ What are the skills that democratic teachers need?

Following this, individual participants are asked to review all the responses from the other groups collectively captured. They should then evaluate the responses using the following symbols and draw the symbols onto the sheets of paper.



Figure 37- Keszte Bálint reflects upon Elon’s questions

Finally, the facilitator should invite and support a group discussion about the reflection activities and what they have revealed for participants.

Response	Symbol
This is either remarkable or familiar for me as a teacher	
This is something I do not understand as a teacher	
This is something to think about (I did not think like this before the exercise)	
This is something I disagree with as a teacher	



Post workshop ideas:

Take a picture of the paper with all the words on it. Participants could explore with other teachers or their school management upon return from the Summer School.

The session could work as a preliminary brainstorm session for creating a vision text from the school about democratic teaching. For example: What do we mean by 'empathy'? Why is this an element of democratic teaching? How will we realise empathy in our school?



4.1f The Great Depression: Creating a human historic situation (Adam Bethlenfalvy)

The workshop offers a framework for the exploration, analysis and transformation of documents from the time of The Great Depression of the 1930s in the United States of America.

The facilitator offers the frame of creating one huge image that condenses different causes and impacts of this complex historical event. She/he offers some resources to investigate the period. The lesson could build into a series of lessons that are developed from this simple idea.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To examine and analyse original documents related to a historical event	Valuing cultural diversity Openness to cultural otherness and to other beliefs, worldviews and practices Analytical and critical thinking skills Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability
To transform factual knowledge into human situations through the use of images	Respect Tolerance of ambiguity Empathy
To understand the contemporary relevance of a historical event and make links to current situations	Valuing human dignity and human rights Knowledge and critical understanding of language and communication



Figure 38- Documents from 1930s America ,The Great Depression'

What are the objectives/stages of the workshop?

- ❑ The objective is to offer a central concept – in this case **value** – that can be a reference point in the analysis of all documents and in the creation of the images
- ❑ The frame offered aims to provide a structure through which participants can transform documents, articles photographs into specific human situations

Why this workshop; what is the rationale for democratic values?

Students often learn history from secondary sources rather than getting the chance to investigate original documents, photographs, articles and other resources. This approach offers the possibility for such investigation. The structure also highlights the impact of historic



processes and events on people and this creates the possibility to make connections with the past and also see the present in relation to historical events.

Description of workshop process: what we did and how we did it;

Whole group discussion: The facilitator takes out a one US dollar bill and asks the group

“What is the value of this banknote?”

This discussion aims to engage in questions concerning different types of value (fiscal value – use value – sentimental value- experiential value) and questions concerning how value is related to context.

The discussion continues with the question: “what influences the value of this banknote?”

This question aims to widen the scope of the context that defines the value of the banknote.



Figure 39- Adam Bethlenfalvy uses Teacher in Role to present an image

Image presented by the facilitator: Using Teacher in Role, the facilitator presents an image of a woman in a street in Detroit in 1931 with the one dollar banknote in her hand. She is standing in front of a store window and looking at the banknote. After stepping out of the image the facilitator tells the group that this is the time that is called the Great Depression in the United States of America, which was a global phenomenon, but we will be investigating what happened in the US in this lesson. The facilitator asks the participants what questions they have about the woman, or the situation.

Discussion follows – it is not the role of the facilitator to answer all the questions, the task is aimed to help them collect research questions for their investigation.

Offering the frame of the investigation: The facilitator explains that the image they showed will be the central image of a bigger depiction which is titled “The Great Depression”. It is an image of a street in Detroit, but it should contain as many causes and impacts of the historic event as possible. But to be able to create this image we need to understand a little bit more about what the causes and impacts of the Great Depression were.

Group work: Groups receive original newspaper cuttings, photographs, key terms and documents from this historic time (see some resources here) but are also encouraged to use their mobiles or laptops to find further information online. It is important to give groups enough time to investigate and read.

Whole group discussion: The groups are invited back to share what they have found out and to talk about what they found the most interesting. It is useful for the facilitator to note down on a sugar paper or the black board the main causes, impacts, key terms used and the interests expressed by the participants. It is also useful to turn the discussion towards what the connection between these different things could be, so that the event can be seen as a complex web of interconnected components e.g. drought, crop failure, financial crisis etc.

Group work: The facilitator asks the group to choose one topic from those noted down and to create an image that could contain those causes and impacts the most dynamically. The image should be like an actual photograph that could have been taken on the street in Detroit around 1931. The facilitator should try to assist in different groups choose different subjects, but it is more important that they have a real interest in their choice, than to cover all topics.

Sharing: The groups share their images, visually and with some explanation where necessary, and the



differences and similarities are discussed. It is useful to reflect on how the causes or the impacts of the Great Depression appear on the image and what is visible of the thoughts of the group concerning what they found the most important.

Discussion: How could these separate images be put into one huge image e.g. a painting of the Detroit Main Street? How could their sequence add extra meaning to the individual images? Is there something important missing that needs to be added to connect the images? What are the questions concerning the Great Depression that need to be investigated further?

There are a variety of ways to continue this work – one is actually creating the whole image as one piece and thinking about how it should be documented (actual photo – video). See further thoughts about this in the post workshop ideas section.

Post workshop ideas:

Developing a story out of one of the images: In case there is an image that raises many questions or interests the group it is possible to develop a whole narrative around it. You could choose one character from the image and develop their story or choose the site itself and see what happened there earlier. In case there is a significant object in the image it might be possible to develop the story of that specific object (eg. the story of the bank note).

Site specific images: If the group is interested in the implications of the Great Depression for today it might be useful to work on finding where would it be useful to place a memorial to the Great Depression today. Would be in front of the National Bank? Or the Parliament? Or a small village? Or a slum area?

How would these specific sites determine what is useful to put on the image? What can bankers learn from it? Or poor people? This general idea can be developed into interesting projects or works of art.



Figure 40- Demo: Dram participants consider historical documents for their investigation

4.1g- The Budapest Uprising 1956- Creating a human historic situation (Chris Bolton)

This session seeks to use both historical context and texts to explore a human story in the middle of a revolution. Within this workshop we consider how written historical texts can be explored through the use of tableaux and writing in role, and how this approach can re-frame the meaning of texts. Additionally, the exploration of the texts considers the view of young people in relation to adults. During the workshop we learn of the story of a young man called **Dávid Timár** and his act of demonstration during the Budapest Uprising in 1956. As part of this story the participants consider the messages he may have communicated to young people of the future.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To understand how historical texts can be re-framed through drama	Valuing cultural diversity Openness to cultural otherness and to other beliefs, worldviews and practices Tolerance of ambiguity Analytical and critical thinking skills Skills of listening and observing Knowledge and critical understanding of the self
To explore one historical story and how this links to a wider socio-political context	Valuing democracy, justice, fairness, equality and the rule of law Civic-mindedness Conflict-resolution skills Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability



Figure 41- Chris Bolton sharing thoughts on the 'Truth about Youth' task

What are the objectives/stages of the workshop?

- To explore the view(s) and opinion(s) about young people through history and how these have changed or remained the same.
- To understand the socio-political context of the Budapest Uprising 1956
- To use tableaux and writing in role to re-frame texts for meaning

Why this workshop; what is the rationale for democratic values?

This workshop seeks to explore how the view and opinions of young people have changed through time. Using a historical human story enable participants to consider the struggle between different forms of government; about a struggle between communism and democracy. This is particularly important in the modern context as we see the emergence of different forms of government in the EU.

Description of workshop process: what we did and how we did it;

The facilitator explains that this session will explore the relationship between the past and the future through the eyes of young people. The facilitator should explain that during a visit to the Budapest History Museum in Buda Castle he/she found some interesting texts about young people. As a result of this he/she is interested to know what the group think of the quotes. Working in small groups, each group should look at the quotes that describe a particular view of young people. The groups should look at and discuss the quotes provided, and prepare a brief report back to the rest of the group. To frame this, participants should consider the following questions:

- What is the view of young people being shown in the text?
- Why is the writer/speaker saying what they do?
- Does the text really tell 'the truth about youth'?
- If not, then what would be a more true representation?

“We live in a decaying age. Young people no longer respect their parents. They are rude and impatient. They frequently inhabit taverns and have no self-control.”
 - Inscription, 6000 year-old Egyptian tomb

“What is happening to our young people? They disrespect their elders, they disobey their parents. They ignore the law. They riot in the streets inflamed with wild notions. Their morals are decaying. What is to become of them?”
 - Attributed to Plato, 4th Century BC

“The young people of today think of nothing but themselves. They have no reverence for parents or old age. They are impatient of all restraint ... As for the girls, they are forward, immodest and unladylike in speech, behaviour and dress.”
 - Attributed to Peter the Hermit, AD 1274

Following a discussion, the facilitator should then reveal that he/she also found some information about the Budapest Uprising in 1956 during their visit to the archives. Within the archive, the facilitator should explain that he/she was drawn to a particular story, which has troubled them. The facilitator should explain some of the context of the story and that whilst he/she does not know everything about the context of the Budapest Uprising, he/she does know the following things:

- In June 1956, the Hungarian people in Budapest began to protest against the Hungarian government, which was supported by the communist Soviet regime.
- On 23rd October 1956, students took to the streets to protest and were supported by the workers and the Hungarian army.
- As riots spread, the Soviets agreed to the formation of a new government under the leadership of the more liberal Imre Nagy - a popular communist leader.
- On 28th October, Soviet tanks began to withdraw and many Hungarians were now confident of American support. This led to more pressure for a series of sweeping reforms.
- Nagy's reforms included free elections to choose a democratic government; and to leave the Warsaw Pact²⁶.
- However, the Soviets could not allow Hungary to overthrow its government and leave the Warsaw Pact as such an action would destroy the unity of the Soviet bloc and weaken the defences of the USSR.
- Soviet troops were sent in to crush the rebellion.

²⁶ The Warsaw Pact was a military alliance of communist nations in Eastern Europe. Organized in 1955 in answer to NATO, the Warsaw Pact included Bulgaria, Czechoslovakia, East Germany, Hungary, Poland, Romania, and the Soviet Union.

The facilitator asks the participants if they know any more about this uprising and clarify any misunderstanding regarding this context.

The facilitator then explains that this context makes the following story really difficult to understand and should use the following 'speech'.

"According to an eye-witness account that was found in the archives, a man called Dávid Timár was part of the protests. He was 24 years old. The eye-witness account makes Dávid Timár's acts on 4th November 1956 hard to understand. According to the eye-witness account Dávid Timár went to the Kossuth Memorial near Parliament square and the following situation unfolded. I shall read out the eye-witness statement.

"They snatched a mad man in the town square. He was sat under the Kossuth Memorial. His face was sewn. Sewn right up. Eyes, ears and mouth. He had a sign round his neck. Don't know what it said, too many people crowding round. Some of them was abusing him. Saw an apple hurt him- chucked it hard and close up. Then the AVH²⁷ comes, masses of them. Overkill. They was really rough. One of the AVHs was having a right dig. Bloke couldn't see to defend his self. Then Something' snapped."

The facilitator might like to share the text of this eye-witness account, which can be found below in the resource. Following this, the facilitator should ask the group for their responses to this story by asking them the following **three central questions**:

1. How did **Dávid Timár** stitch up his face?
2. What do you imagine the sign around his neck said?
3. What is the 'something' that snapped?



Figure 42- Charlie's response to the Dávid Timár story and the three central questions

Following discussion, the facilitator explains that they are going to explore the moment of **Dávid Timár's** act using tableaux and that through this they might have some different answers to the questions above. As a whole group they should work to create two still images of the square, one before the riot and one after/during.

Begin by agreeing what the square is like; how big is it? What can they see? Where is the memorial? What does it look like? What else is nearby? If there are objects which need to be placed these can be drawn on paper.

Begin by asking a volunteer to place themselves in the space as **Timár**. They must remember that this is a completely still image and is before the riot happens. What is **Timár** doing? One by one invite the group to place themselves in the space until a picture of life here has been created.

Ask small groups of participants (one sub-group at a time) to come out of the freeze and look at what others are doing. Once they have had a few seconds to look they must re-enter and take up their poses.

The facilitator asks the group to explore the moments after the riot.

- Where are they now?
- Have they been involved?
- Are they an onlooker?

They should think about their facial expressions, gesture and body language to reflect how they feel about the incident. The group should hold the second depiction. The facilitator asks for any words that

²⁷ The AVH was Hungary's 'state protection authority' or 'secret police'.

were spoken at this moment. If possible, once again invite sub-groups to come out and look at the image now. As whole group reflect on the work. What did they see happen? How did they feel about it?

The facilitator then explains the following:

"After the riot, the eye-witness noticed that Dávid Timár had a leather bound bunch of letters. They were stitched together, un-opened and were in his jacket. Within this package was also a picture of a boy. Thankfully, the museum have allowed me to show you this..."

The facilitator then shares the letter package similar to the image below. Following this 'reveal', the facilitator should frame a discussion using the following questions. Alternatively, the facilitator might ask the group what questions they have about this object.

- Who do we imagine this boy is?
- Who are the letters for?
- What do we imagine the letters say?
- Why did Timár write these letters?
- Why were the letters not sent?
- Why are they stitched together?

Following this the facilitator should ask the participants to write what they imagine **Timár's** letters contained. For this the participants will need to consider, individually, who the letter is for. The participants should use their experience of the drama in the workshop to help them structure their letters.



Figure 43- The leather bound letters found inside Dávid Timár's jacket

4.1h The Disruption- Teacher in Role (TiR) in curriculum teaching (Chris Bolton)

This session seeks to create a ‘disruption’ within the dramatic frame to support and develop critical thinking skills. Implicit within the workshop are the notions of group decision making, negotiation and listening skills. Following the introduction of two ‘fake news’ articles about the exhibition, participants learn that the National Funding Agency is attempting to close down the exhibition unless the participants agree to the agency’s demands. The participants have to make a decision about whether or not they agree to the agency’s request. To support this process the participants use different critical thinking frames.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To understand how decisions are made through the use of critical thinking	Valuing democracy, justice, fairness, equality and the rule of law Civic-mindedness Responsibility Skills of listening and observing Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability
To understand the relationship between democracy and dictatorship	Valuing cultural diversity Openness to cultural otherness and to other beliefs, worldviews and practices Conflict-resolution skills Knowledge and critical understanding of the self

What are the objectives/stages of the workshop?

- To respond to two fake news articles and use these responses to frame thinking about a central problem
- To use critical thinking approaches to understand the decision making process
- To make a group decision based upon the drama presented



Figure 44- An example of a ‘fake news’ article/ resource

Why this workshop; what is the rationale for democratic values?

At a time when fake news is widespread, it is important that young people can understand how this phenomena can affect political life. It is also important for young people to have the opportunity to develop their critical skills and to question knowledge as it is presented to them. Questioning the status quo is a central part of democracy.

Description of workshop process: what we did and how we did it;

The facilitator should ask the participants to reflect upon the exhibition they have created so far. Once underway the facilitator should tell the participants that **Jónás Barnabás** called earlier and was really upset/angry. The facilitator might use the following speech to introduce the problem:

“Unfortunately, we have been misrepresented. The Hungarian media have learned about our project- the exhibition- and have reported on our work. Here take a look at the articles.”

The facilitator should provide the participants with two newspaper reports (see resources below) and ask them to reflect upon the stories that have been printed. The facilitator should ask the following questions to help frame the participants’ responses:

- What are your initial responses to the newspaper stories?
- What do these newspaper stories mean for the exhibition we/you have created?
- How do you feel about these news stories?
- Should we ignore the stories or respond? If we decide to respond how might we respond?
- How do you imagine others view us and our work with the exhibition, in light of these reports?
- How might you re-write the newspaper reports?

Following the discussion in response to the media reports the facilitator should then reveal that **Jónás Barnabás** and the National Funding Agency have also responded to these media reports. As a result the council has decided that the exhibition will only be allowed to take place if the following conditions are met, if not then the exhibition, and what it stands for, will ‘suffer the consequences’:

1. **The admission fee for the exhibition must be set at €15**
2. **The exhibition must only celebrate meritocracy**
3. **The exhibition must not promote critical thinking but knowledge of facts**
4. **The exhibition should educate teachers about the importance of a knowledge curriculum**
5. **The exhibition should only focus on maths and literacy. No other forms of knowledge will be permitted within the exhibition**



Figure 45- Participants discuss their misrepresentation in the ‘fake news’ accounts

As a result of the agency’s requests the group have three options to consider. The group need to respond to the council by 3pm. The group’s potential options are:

1. **The group can agree the deal- this would entail the group changing the contents of the exhibition, its format and potentially re-evaluating the aims of the exhibition to align with the National Funding Agency’s requests.**
2. **The group can agree ‘no deal’- this would entail the group continuing with their planned exhibition and ‘facing the consequences’ of their actions**
3. **The group can agree to negotiate- this would entail the group trying to accommodate the needs of the exhibition (as determined by themselves) and the demands of the agency**

Each option has benefits and consequences. The facilitator should allow the participants some time to respond initially to the latest developments and facilitate a discussion about the council’s intervention by considering the benefits and consequences of each decision. The participants should also be reminded that they need to respond to the challenging situation by 3pm.

After initial discussion, the facilitator should ask the participants to think about the three options by adopting four different thinking frames. These frames should be completed sequentially.

Feelings	Benefits	Judgement	Creativity
How do you feel about the options provided to you? Why do you feel this way? Are these feelings useful? Why? Why not?	What are the positive aspects of the agency's demands? How might the exhibition benefit from these developments?	What are the negative aspects of the agency's demands? What hazards are there for the exhibition and its meaning?	How could we creatively approach this problem? What alternatives are there? How can we solve this problem differently?

Based upon the decision of the group, the facilitator will need to respond in the moment to the following activities.



Figure 46- The Demo:Dram participants trying to agree on the best option for their exhibition

Option 1: If the group of participants cannot decide on one response to the National Funding Agency, then the group should be sub-divided into the three response groups- deal, no deal, negotiate. Once divided into these three groups, ask each participant to adopt one of the four critical thinking approaches. The participants should then discuss their decision using their critical thinking frame and try to come to an agreement about which way forward is best.

Option 2: If the group can decide on one response to the National Funding Agency, then the group should consider how they might capture the process as an exhibit for the exhibition. For

example, they might try to draw their experience of this session. Alternatively, they might re-write the newspaper reports to more accurately report on the exhibition. The group might decide to try and capture their experience through still images by developing images to represent the different critical thinking approaches.

Option 3: If the group decide to negotiate with the National Funding agency they might have to decide how is best to proceed with this decision. For example, should they elect a spokesperson and if so, who would be best suited to that role? What skills might they need? How might the whole group support them?

4.1i- Reflecting on Disruption- re-visiting/re-evaluating the frame (Chris Bolton & Ellen Van Vooren)

The workshop 'Reflection on Disruption' invites teachers to experience how discussion in a democratic classroom could be facilitated. During the workshop participants get acquainted and practice with different teaching styles to engage in dialogue with students or people whose values are different from one's own. Internal-reflective processes are involved in responding to the arguments and evidence presented by others in discussion.

In a first phase a 'devil's advocate' (somebody who introduces an opposite perspective than the one expressed by the group) is secretly appointed in each group without the other participants knowing about it. After the discussion all those playing the role of 'devil's advocate' are revealed and share their experiences in a group discussion. In a second phase participants are informed about the different teaching styles and practice in using these approaches within discussion. The advantages and disadvantages of each teaching style is explored. After the exercise, the participants look back at their self-identified competences of a democratic teacher as highlighted in chapter 4.1e. Participants put an * if they feel they managed to do this during the conversation. They mark those competences that they feel were under pressure when discussion or controversy occurred, with a #.



Figure 47- Demo:Dram participants reflect on the role of ,devil's advocate'

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To engage in dialogue with people whose ideas and/or values may be different from one's own and to respect them through role play	Valuing cultural diversity Openness to cultural otherness and to other beliefs, worldviews and practices Respect Empathy Knowledge and critical understanding of the self
To understand different teaching styles when teaching controversial issues within democratic teaching	Self-efficacy Autonomous learning skills Skills of listening and observing Knowledge and critical understanding of language and communication
To explore and develop skills in managing a democratic approach to teaching	Valuing human dignity and human rights Tolerance of ambiguity Flexibility and adaptability Knowledge and critical understanding of the self

What are the objectives/stages of the workshop?

- ❑ To understand what happens when somebody disagrees in terms of feelings, behaviour and action



- ❑ To explore the benefits and drawbacks of how different teaching styles could be used in the classroom
- ❑ To explore if agreement or consensus is a necessary element of democracy

Why this workshop; what is the rationale for democratic values?

This workshop is important as it highlights the challenges of thinking from a different perspective. The intention, therefore, is that through thinking as an ‘other’, participants are afforded the chance to explore the reasons for contrasting points of view. It also enables participants to evaluate their own personal responses to controversial issues and test them in accordance with the democratic values identified to be a democratic teacher.

Description of workshop process: what we did and how we did it;

Following the participants experience of the ‘disruption’ workshop (chapter 4.1h) participants proceed through the following process. The facilitator should secretly appoint a ‘devil’s advocate’ (somebody who introduces an opposite perspective than the one expressed by the group). Their role is to oppose any idea put forward in their group in response to the dilemma proposed in chapter 4.1h- the disruption. The group have to decide how to respond to the request of **Jónás Barnabás** and the National Funding Agency.

Following the discussion, the facilitator asks the devil’s advocates to explain their experience in opposition to the groups’ consensus during the decision-making process. Also, the other group members are asked about their experience of the devil’s advocate role.

Participants should then receive information on different teaching styles (see resources 6.10), which describes different roles people might take during discussion and decision making. Participants are then asked

“Do you agree that the exhibition should have an admission fee or not?”

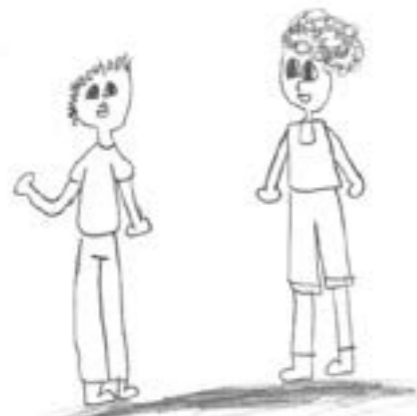


Figure 48- Caterina Proietti’s (aged 8) image of Demo:Dram participants in role as Devil’s Advocates

Participants should then discuss the answer to this question by taking on a specific roles in the drama: a neutral chairperson, balanced, stated commitment, an ally, official line or devil’s advocate.

Following this, the group is asked to self-assess how democratic they were during the disruption workshop based on the checklist they created to describe a democratic teacher (see resources ‘A democratic teacher values’ 6.11). The participants should then re-group so that all those who played a specific role are together. They will then evaluate the benefits and challenges of adopting those roles.



4.1j- Learning needs and dilemmas (Ellen Van Vooren)

This workshop unveils insecurities, dilemmas and learning needs that teachers might experience in democratic teaching. It does so by using personas and dilemmas from fiction. Participants identify emotions that the person might experience and create strategies to deal with this and offer advice about how to move forward.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To reflect on learning needs and dilemmas within democratic teaching	Valuing human dignity and human rights Tolerance of ambiguity Flexibility and adaptability Knowledge and critical understanding of the self
To develop strategies for their own learning needs and dilemmas	Openness to cultural otherness and to other beliefs, worldviews and practices Autonomous learning skills Knowledge and critical understanding of the self

What are the objectives/stages of the workshop?

- ❑ To deepen the insights into democratic education by better reflecting the complexity of democracy

Why this workshop; what is the rationale for democratic values?

Teaching about, for or through democracy will create dilemmas and potentially confront teachers with gaps in their own learning needs. This exercise helps teachers think about different circumstances and discuss with other teachers about how to react to these situations.



Figure 49- Teachers consider ,Elona’s’ dilemmas

Description of workshop process: what we did and how we did it;

The facilitator should begin by using **Teacher in Role (Elona- who the participants met in Workshop 4.1e)** and explain the following:

“In total there are 15 students in my class. They are being trained to work with 10-15-year-olds. Currently they are in their 3rd year of the course. My students have just finished their last internship. During this internship they contacted me several times with questions, obstacles and successes. As experienced democratic teachers they would ask you to show in the exhibition how they can deal with these dilemma’s and challenges.”

Following this, the participants should form pairs. They receive a dilemma that has been pre-prepared by the facilitator (for example see resource 6.14). The facilitator can also let participants write down

their own dilemmas from their own experiences, if appropriate. They should then discuss the following questions: **How do you think trainee teachers feel when trying to teach democratically and what advice would you give them? How would you act facing a similar dilemma?**

To support the discussions, participants will receive a character card. See below for an example²⁸:



Barbara, 42 years

- Hungarian, artistic type, first worked in sales for a number of years and now wants to become a teacher
- Has 3 children (8, 10 and 14 years)
- Hobbies: no time for hobbies, but still a great interest in art, trying to visit a museum or a stage show between the lessons and the household, following the culture calendars closely and being better informed than most students, but is frustrated about the fact that she does not do enough with the art.
- Thoughtful, speaks from the heart.
- Barbara is great at involving students in the classroom in all topics related to creativity art. In other subjects as history, language, etc. she feels very insecure. She wants to know how she can teach this subject if she doesn't have all the knowledge.

"I want to become a teacher because I want to change the lives of the students. Becoming a teacher lets me impart life lessons that they will never forget. Essentially, becoming a teacher lets me take part in shaping the next generation."

After discussion, some interpretations and thoughts can be shared during a whole group discussion. The facilitator should suggest that participants should capture their thoughts. To frame the final discussion, the participants should be asked

Does the exhibition somehow give an answer to these dilemmas?

²⁸ Other dilemmas are available in the resources section 6.12

4.1k- Looking into the eye of the storm- Exploring social issues in fictional contexts (Robert Colvill)



Figure 50- Bobby Colvill explaining the story of Perseus and Medusa

The workshop is in two parts, the first part is an exploration of the world of a 14-year-old boy. The participants watch a morning in the boy's life when he should be at school, making decisions about why he acts as he does. At the end of this domestic scene the boy takes a kitchen knife, puts it in his pocket and leaves. The second part the participants examine how a drama lesson can help young people address some of the issues young people are facing through the dramatization of a fictional event. The material for the workshop is the story of Perseus, the task to decide on the focus and create an image of a moment in the lesson. Then, to decide on where the boy is in the picture and if he is aware of the knife in his pocket.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To explore the world of young people and how fiction can help face the reality of their lives	Valuing human dignity and human rights Responsibility Empathy Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability
To explore how fiction can create a safe space that enables us to understand controversial moments	Valuing cultural diversity Respect Empathy Knowledge and critical understanding of the self
To explore a method that enables teachers to explore issues through dramatic contexts	Self-efficacy Autonomous learning skills Flexibility and adaptability Linguistic, communicative and plurilingual skills Knowledge and critical understanding of language and communication

What are the objectives/stages of the workshop?

- To create a dramatic space in which we can explore how fiction can speak to, or resonate with the social issues we face in our present day lives.
- To examine how we can enable young people to bring their whole selves to facing up to the problem of being human in our present times.
- To play with how we might use fiction to begin a discussion with young people about our world.
- To explore the role of 'givens' and 'negotiables'
- To enable learners to make links between literature, art and their own lives

Why this workshop; what is the rationale for democratic values?

Young people are living in a world where hundreds of thousands of desperate people attempt to cross seas escaping war, poverty and environmental devastation, and thousands have died as a consequence. Yet, there is no room in ever more prescriptive curriculums to ask how we are to be in this crisis, young people are instead prepared for the employment market. The direction of speech and knowledge is travelling in one direction, from adult to young person. More and more, particularly in UK schools, children are being silenced. There can be no democratic practice without participation of those involved, but we assume that just by giving the young people the opportunity to speak freely they will be able to.

Moreover, there is often an assumption that the best way to address certain issues with young people is to tell them what the acceptable response is. I wanted to create the conditions in which we could challenge the educational paradigms that deny young people their experience in the world.

Finally, we put lot onto young people, asking them to solve problems such as global warming and racism, but these problems are hard to look at, they raise all our existential fears and repressed social thoughts, so how to say what one thinks of them? Fiction allows us to look at the problems through the eyes of the other, to step into the shoes of the other, to say what we think through the other, for the other to be the subject of our interest, not ourselves, we can speak our minds without fear of judgment, because we are speaking of/as the other.



Figure 51- Using the fiction of Medusa

Description of workshop process: what we did and how we did it;

The workshop begins with a picture of Medusa. The facilitator asks the participants to view it as a metaphor for the present world. The participants are told that the snakes in Medusa's hair are the issues young people are facing in the world and to write them down on slips of paper. This creates the meta-narrative within which the young person, who they will be focussing on, will be acting.

The participants then watch a scene of the young person's morning with the facilitator stopping

the scene to ask the participants to make decisions about the drama. The facilitator directs a participant in the drama.

The actions are in Italics, the facilitators suggested interventions in bold.

*The boy comes to life, using his phone (picking up on what the participants have said). His mother comes into the room, speaks to him, he slowly puts his shoes on, she leaves. **What did she say to him?** (Participants could be asked to represent the mother, in depiction or in the scene. He waits, listens, and takes his shoes off. He is messaged, he responds to the message. **Who do you think is messaging him?** He goes to the kitchen, looks for something to eat, there is nothing he wants, he takes an apple from the bowl, smells it, throws it in the air, takes a bite, chews (a long time, makes a face). **What does he want to eat? What's the difference between being hungry and having an appetite? If the apple could speak what might it say?** Takes a knife from the draw, cuts the apple, then takes the skin of the slice of apple, eats it, throws rest of apple in the bin. He sits down, he is messaged, and he looks at message, puts phone down. **What is this message?** A letter is posted through the letter box, he goes and gets it, comes back to front room, he holds the letter up to the light. Puts the letter on the table. He is messaged, he looks, puts phone down. **What did he read?** Picks up letter, taps it on the table, holds it up to the light, puts it down, picks it up, he tries to open*

*it carefully, puts letter down, gets up, and picks up knife. He tries to carefully open letter with the knife, the knife slips, and he cuts himself, blood on the letter. He rips open the letter, sucking his finger/thumb, he reads letter. **What kind of letter is this? What does it say?** He is messaged, he looks at message, goes to reply, stops, and wipes the blood from his finger on the letter. Reply's to the message. **What did he write?** Puts his shoes back on. Stands up, gets his coat. Picks up knife, hesitates, and puts knife in his pocket. Goes to leave, stops, picks up letter, goes to throw it in the bin, stops, gets a lighter out, looks around, puts lighter away, screws letter up and puts it in his pocket. **Why does he take the knife? What is he thinking? Do we want to change anything?** He goes out, checks himself in the mirror and sighs. **What does he see in his reflection? He leaves. Where is he going?***

It is important that the facilitator stops the drama so that the whole scene is not revealed at once.

The final decision the participants are asked to make is to decide where the young person was going with the knife.

In the second part of the workshop the focus is on teaching issues. Having spent time, creating the world of the young person this world should be implicitly, if not explicitly, present in the participants' discussions, artistic and educational choices.

The participants are invited to create a **still image** of a teacher asking the young person a question. The question and subject of the lesson is unknown but the question should in some way address violence, not to establish guilt for an act of violence, but to see what the young person thinks about it. This activity is to explore the social and psychological forces at work when a young person is asked a question, and how they may affect the outcome. Once the group has created the still image, they can create the rest of the classroom, deciding on who is present in the room, what is in the room, where head teacher is present, where the government is present, where the young person's mother is present etc.

Once the group has created the classroom, the still image of the teacher and the young person is placed back into the classroom. The facilitator can then guide the participants in deconstructing the image, establishing what the boy sees reflected back when he looks at his teacher and what he sees reflected back when he looks at his peers? What his mother might be saying to him, what the head teacher might be saying, what might the knife in his pocket be saying? The responses should be recorded and placed around the still image.

To move the drama forward, the facilitator should then inform the participants that there has been a number of violent incidents in the school, such as fights. As a result of this, the head teacher has asked the teachers of the school to address these issues in their lessons. The facilitator should then explain that the drama teacher has chosen to address the issues through the story of Perseus.

Participants receive an abridged version of the story (see resources chapter 6.13) and are asked to choose the part of the story the drama teacher chooses as the **central event** in their drama lesson. Participants are then asked to create a moment in this lesson when the young person is asked a question.

The group should then share back their still images. The facilitator then guides the participants through a reflection of the two questions, focussing on how the 'drama about Perseus' may have affected the way the young person answered the question. Finally the participants are asked:

- Where does the knife end up?
- How aware of the knife is the boy at this particular moment?



Figure 52- Adam Bethlenfalvy playing the role of the boy



Figure 53- Gilberto Scaramuzzo introducing elements of mimesis

4.11 Building civic coexistence through body and movement (Gilberto Scaramuzzo)

This workshop explores elements of co-operation through movement. As a result of this participants are asked to reflect on their feelings of co-operating in movement with each other and how similarities and diversities open up through the experiences. The participants are also asked to consider how the quality of their relationship with each other is deepened. Gradually we extend this quality to a whole group experience.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To build the foundations for civic coexistence by focusing on the quality of the relationship between one person and another	Valuing human dignity and human rights Openness to cultural otherness and to other beliefs, worldviews and practices Respect Empathy Knowledge and critical understanding of the self
To reflect upon the difficulties and challenges we may face when interacting with others, as well as how we can enhance trust and harmony within the class community	Civic-mindedness Tolerance of ambiguity Flexibility and adaptability Co-operation skills Knowledge and critical understanding of language and communication
To consider how this exploration of relationships can be transferred into everyday life	Valuing cultural diversity Responsibility Skills of listening and observing

What are the objectives/stages of the workshop?

- To develop a sense of appreciation of another person through physical connection
- To explore elements of shared movement with hand to hand contact

Why this workshop; what is the rationale for democratic values?

In order for democracy to function it is important that people communicate honestly with each other. As a result of communicating honestly people living in a democracy can see, feel, and enjoy the other. Taken in this sense, mimesis brings people closer and creates a space for honest communication. This is particularly important before starting a teaching and learning process. Additionally, this workshop is important for democratic values as it helps participants to consider the body and physical encounters as part of an educational process where human nature is fully taken into account.

Description of workshop process: what we did and how we did it;

The facilitator should ask the participants to walk around the space. As the participants are walking they should be asked to make eye-contact with each other. As the process continues, the participants should then be asked to find a partner, without discussion, and stand in front of each other. Once in a pair, the participants should find something beautiful in their partner (a part of the body, a movement, an expression) and smile to the other once this has taken place. The process should then be repeated partner to partner and with other members of the group as appropriate to the time and engagement of the participants.

The facilitator should then ask the participants to pause and reflect upon their experience with each other. The facilitator might ask, what did it feel like to make eye contact? Did you know what the other saw as beautiful in you?

The participants should then be asked to repeat the process. However, this time when they form a pair they should place the hands in front of one another without touching. Once this has happened, the facilitator should instruct the pairs to close their eyes and move the hands towards each other until they touch. The pairs should then move hands simultaneously and feel how this touch evolves in a relationship where there is movement without a leadership.

The facilitator should then inform the participants that they need to find together, in silence, a way to finish the movement and open their eyes. Upon doing so, the pairs should share their thoughts and feeling with each other about the experience. To support this, the facilitator might ask the participants to think about how it felt, was it a challenge and if so why, did the movement process reveal something new about their partner or themselves? The process can then be repeated.



Figure 54- Demo: Dram participants exploring mimesis

Following the same instructions for the previous task, the participants are then asked to work in a group of three, paying attention to relate with both partners. Again, this might be challenging, but the facilitator should allow space for the groups of three to reflect upon their experience.

Following the same pattern and process as the previous exercises, the participants should then be tasked with engaging in a more dynamic experience with eyes open. By doing this, the participants will be asked to explore notions of force, respecting and challenging the movement of each other.

The final task of the workshop involves pairs of participants positioning themselves on opposite sides of the space. Once the participants are opposite to their partner they should then walk slowly towards each other. As they do so, the partners should maintain eye-contact and look into each other's eyes at all times. Once the partners meet in the centre of the space they should retain their eye contact and decide, without speaking, whether or not to give each other a hug. Upon repeating this process a couple of times, the participants should be asked to share their thoughts and feelings with the rest of the group.



Figure 55- Demo: Dram participants exploring force and relationship

Finally, the facilitator should ask the group what they have experienced through the workshop and link their reflections to the aims of creating more honest and closer relationships.

4.1m- “A different perspective” (Ellen Van Vooren)

This workshop explores how the competences in the **Reference Framework of Competences for Democratic Culture** from the Council of Europe could be translated into practice. Participants will reflect on how the curriculum in their school represents the values, attitudes, skills and knowledge and critical understanding from the Framework.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To understand how the curriculum of a school might link to the Reference Framework of Competences for Democratic Culture	Valuing democracy, justice, fairness, equality and the rule of law Responsibility Flexibility and adaptability Knowledge and critical understanding of the self
To explore how the curriculum of a school might further represent the framework through examining the values, attitudes, skills and knowledge within the curriculum	Valuing human dignity and human rights Openness to cultural otherness and to other beliefs, worldviews and practices Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability



Figure 56- Demo:Dram participants describing their own school contexts

What are the objectives/stages of the workshop?

- ❑ To explore the meaning of various school contexts and experiences both from a teacher perspective and a student perspective
- ❑ Participants know that there is a Reference Framework of Competences for Democratic Culture and learn how they can use it to translate the competences to their own context.
- ❑ Inspiration for participants to stimulate pupils in their development towards full citizens

Why this workshop; what is the rationale for democratic values?

For teachers working towards a more democratic practice it is important that they understand the supportive nature of the Framework of Competences. This will not only enable them to evaluate their own practice but should also provide a useful scaffold to communicate their intentions with other teachers and school leaders.

Description of workshop process: what we did and how we did it;

The facilitator invites the participants to take part in a game. To do this the participants imagine that they are to die in the most dramatic fashion possible; the more ‘over-the-top’ the death, the better! Once participants die using a final breath, they should sit down or fall down and fall into an imaginary deep sleep (eyes closed).

The facilitator then explains to participants that while in this deep sleep, they have had a vivid dream

about themselves in their own specific teaching space or classroom. The rest is up to the imagination of the participants. The facilitator can ask participants to consider the following questions to support their imagining:

- ❑ Who is there?
- ❑ What is happening?
- ❑ Do you like the dream or not?

After a couple of minutes participants are invited to open their eyes and awaken from their long (hopefully beautiful) dream. Then they search for a partner that speaks the same language. The participants then discuss their dream with each other. Following this, the facilitator should ask if somebody had a similar dream as their partner.

The facilitator should then explain the reason for this game by explaining that, when talking about (democratic) teaching it is important to understand that experiences and ideas about what a (democratic) teacher or school is, and that this can depend a lot on personal experience. It is important to explore the underlying meaning and feelings.

Following this, participants should form pairs and receive a template of the Reference Framework of Competences for Democratic Culture (see resources 6.14). They should also receive a blank version to fill in. The facilitator should first explain what the Competence Framework is and what it is not (goals/content). The participants should then be divided into smaller groups and complete the blank template based upon their own thoughts and considerations. They could look for a competence that they want to develop with their pupils. The question they need to think about is

‘How would I translate the values, attitudes, skills and knowledge and critical understanding from the framework into a practical lesson?’



Figure 57- Demo:Dram participants preparing to reflect on the framework

4.1n- Becoming “The Infinity” by Giacomo Leopardi through mimesis (Gilberto Scaramuzzo)

Starting from the mimesis of the elements (fire, earth, air, water), the participants approach the words of the poem, *The Infinity* by Giacomo Leopardi, first in its original language followed by an exploration of the text translated into the participants’ mother tongues.

Mimesis is the human capability – according to Plato – to become similar, in gesture and/or in voice, to someone or to something. MimesisLab developed an approach to education based on this capability. The approach builds upon a concept of theatre as a mimetic action and uses it for educational means.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To explore mimetic responses to poetry as a foundation of civic attitude	Valuing cultural diversity Respect Empathy Knowledge and critical understanding of the self
To give sense and meaning to the word rediscovering its deep relation to bodily expression	Responsibility Tolerance of ambiguity Skills of listening and observing
To observe how words (from one language to another, from one body to another) express their meaning	Openness to cultural otherness and to other beliefs, worldviews and practices Autonomous learning skills Analytical and critical thinking skills Knowledge and critical understanding of language and communication
To give value to different cultures in the classroom environment	Valuing cultural diversity Openness to cultural otherness and to other beliefs, worldviews and practices Linguistic, communicative and plurilingual skills Knowledge and critical understanding of language and communication

What are the objectives/stages of the workshop?



Figure 58- Gilberto Scaramuzzo introducing the mimesis of the elements

- ❑ Rediscover the natural expression of mimesis through becoming ‘the word’- in this case elements of nature relevant to the poem.
- ❑ Experience how words of a poem can be treated as elements of nature and be expressed through a mimetic expression of the body.
- ❑ Explore how to recreate a synergy through the movement of the body and the vocalization of words.
- ❑ Experience how body expression is the common background on which the different languages find a common root.
- ❑ Enjoy the beauty of the expression of the same poems in different languages.

Why this workshop; what is the rationale for democratic values?

The core rationale of this workshop is to give meaning back to the words that bind human beings in coexistence. For a democratic space/classroom to be successful it is important that each person can speak and listen authentically. This authenticity can be aided by a stronger connection to the word and language of the learners.

Description of workshop process: what we did and how we did it;

Part One- Mimesis of elements

The participants should sit in a circle to observe a photograph of a fire. Once they have observed the image, the facilitator should invite the participants to make an image of the fire, using only their hands. This is their own mimesis of “fire”. This is done simultaneously as a whole group. Following this, the group should sequentially make the mimesis of another after they have observed the other’s mimesis of fire. One after the other, each person makes their own mimesis while the others observe for a few seconds and then make the same mimesis as that person.

After some reflective discussion, the participants should be invited to repeat this process and create the mimesis of other elements such as air, water and earth.

Part Two- Mimesis of poem’s words

The facilitator should read the following poem without explaining the poet’s name or any other contextual information:

“L’infinito” by Giacomo Leopardi²⁹

*Sempre caro mi fu quest’ermo colle,
E questa siepe, che da tanta parte
Dell’ultimo orizzonte il guardo esclude.
Ma sedendo e mirando, interminati
Spazi di là da quella, e sovrumani
Silenzi, e profondissima quiete
Io nel pensier mi fingo; ove per poco
Il cor non si spaura. E come il vento
Odo stormir tra queste piante, io quello
Infinito silenzio a questa voce
Vo comparando: e mi sovvien l’eterno,
E le morte stagioni, e la presente
E viva, e il suon di lei. Così tra questa
Immensità s’annega il pensier mio:
E il naufragar m’è dolce in questo mare.*

After hearing the poem read aloud, participants are invited to move a hand in relation to the words as the poem is read out again. Participants should respond in the moment to the sound of the words being read by the facilitator. Once this process is complete, the participants should be asked to move the body in relation to the words.

²⁹ This text is available in almost all languages. We suggest the use of literal translations.

To develop the mimesis workshop, the participants should be split into smaller groups, depending on the languages spoken by the members of the whole group. Each person in the group should take a turn to read the poem aloud in their mother tongue whilst the other members move their hands/body to express each word. After repeating this process a number of times, participants should then explore how to combine movement and voice whilst hearing the poem. Following this development and exploration, each group should present, to the whole group, a reading (with movement). The facilitator should then ask for feedback on the experience.



Figure 59- Whole group mimesis of water

Post workshop ideas:

The relationship with words is fundamental to all disciplines of the curriculum. Teachers could use mimesis to implement processes of approaching the meaning of any word, generating in the learner a true understanding of specific lexicons.

This workshop enables teachers to find ways that involve the whole body in learning: it reopens and strengthens not only the authentic contact with the authors of literature, poetry, philosophy, sacred texts, but also the ability to recreate particular processes of sciences, mathematics, arts and languages.

4.1o- A question of which role to take- Creating depth and layers of meaning (Adam Bethlenfalvy)

This workshop was designed to help teachers use the AMIMS structure (as explored in chapters 3.1b & 4.1f). This structure, developed by Dorothy Heathcote and discussed and developed by many others in the field of Drama in Education (Geoff Gillham, David Davis, Maria Gee), is central to this workshop.

It offers an example of using this structure to **devise questions** related to an image created by the participants of a drama lesson and also creating a reference point for the facilitator that can help in using **Teacher in Role**.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To understand a structure that can be used to develop questions that address different layers of an image	Valuing cultural diversity Self-efficacy Analytical and critical thinking skills
To understand a structure that can help in developing tasks for participants that address different layers of an image or situation they created in a drama lesson	Tolerance of ambiguity Autonomous learning skills Flexibility and adaptability Linguistic, communicative and plurilingual skills
To understand the use of a tool that helps teachers stepping into role.	Responsibility Skills of listening and observing Co-operation skills Knowledge and critical understanding of the self

Why this workshop; what is the rationale for democratic values?

Very often we only get to the level of asking the question ‘why?’ in relation to situations devised by participants. This is an important question, but it is also useful to be able to ask different questions related to other aspects of a situation. The AMIMS structure shared below is also a useful tool in devising tasks and also a helpful reference point for facilitators stepping into role in a lesson.

Description of workshop process: what we did and how we did it;

The facilitator asks for participants to recreate an image made by participants in the drama lesson about the Great Depression. The image below is shared– it was used in the workshop as an example – and the facilitator asks participants in the workshop to develop questions, tasks and possibilities to step into role as someone from the image using the structure shared further on.

The image refers to an iconic photo that was actually taken in the 1940s but can be found in compilations about the Great Depression as well. See the image referred to here.

Collecting questions: The participants were asked to collect potential questions about the image below. To support this process and frame the activity, the facilitator asks

What would you ask from a group of young people who were observing this image?

The facilitator then shares a theoretical structure:



Figure 60- An image used that was created by Demo:Dram participants

A useful tool for deepening meaning making further is the use of Dorothy Heathcote’s five layers of meaning (also known as AMIMS³⁰). Heathcote (in Heathcote and Bolton, 1995, p19³¹) states that we can analyse different levels of meaning behind each individual action shown in a depiction for example. The facilitator can either raise questions related to the different levels, or understand the level of meaning making the group is on. The different levels can also offer further tasks. The different layers are:

<p>Action – What is she/he doing in that specific moment?</p>
<p>Motivation – Why is she/he doing it?</p>
<p>Investment – What does she/he win or lose by doing it? What is at stake?</p>
<p>Model – What is the model for behaving like that in the moment? Where did she/he learn to behave like this in such a situation?</p>
<p>Stance – What is life for her/him based on this moment? What is the life philosophy expressed in that moment?</p>

³⁰ See also how AMIMS was used in chapter 3.1b and 4.1f.

³¹ Heathcote, D., & Bolton, G. (1995). *Drama for Learning: Dorothy Heathcote’s Mantle of the Expert Approach to Education*. Portsmouth, NH: Heinemann.

For example, the MODEL for any individual action in an image can be discussed by the group (“where has this character you are depicting learned to look away in such a moment?”) or a task can also be developed from it (“Please create a scene where this character learnt to look away in such moments? Where did she/he see others behaving like this before?”).

Discussion: What sort of new questions come to your mind that this structure can help in devising?

Group work: The facilitator asks the participants to work in smaller groups to devise tasks related to this specific image using the whole ‘layers of meaning’ structure.

Sharing: The groups share the tasks devised and these are discussed.

Group work: Each group works on a different role that is present in the image above (the mother selling here children; the child clinging to her legs, the other child who hides her face; the rich man with the money; the beggar following the rich man). They are asked to discuss the five layers starting from the specific action that role is doing – going all the way to what that role thinks life is for? What would their life motto be that is expressed in the specific action they are doing?

They should prepare one of them stepping into role as that person – for example the mother – who can use the stance discussed.

This can be useful so that the facilitator does not develop a character and use all sorts of superficial characteristics but try to grasp some sort of essence of the role and respond according to that.

Hot seating: We tested the previous group work by putting some of the Teachers in Role into a hot seat, where the participants can ask them questions and they need to respond according to their role.

Discussion: How difficult or easy was it to step into role? How much did the layers of meaning help in finding some essential element of the role?



Figure 61- Demo:Dram participants discuss the use and impact of the AMIMS structure

4.1p- A Democratic Classroom- Creating depth and layers of meaning (Chris Bolton)

Workshop summary:

This workshop seeks to explore a fictional 'typical' classroom and tasks the learners with physically creating that classroom. We then introduce the notion of how messages and meanings are communicated through space. In essence the learners are exploring the role space plays and the presentation of space in creating a democratic space/classroom. This workshop enables the learners to discuss the problems and challenges of their own practice in the space created.

The centre of this workshop revolves around democratic spaces and what is needed, or indeed missing, when attempting to create them. By examining the 'typical' spaces in which teachers and learners operate, the workshop seeks to understand how the spaces can be changed to facilitate more democratic spaces.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To create a democratic space in which the needs and wants of a teachers and learners are explored	<p>Valuing democracy, justice, fairness, equality and the rule of law</p> <p>Openness to cultural otherness and to other beliefs, worldviews and practices</p> <p>Analytical and critical thinking skills</p> <p>Skills of listening and observing</p> <p>Knowledge and critical understanding of the self</p>
To experience how teachers and learners might act together to play a role in improving conditions	<p>Valuing human dignity and human rights</p> <p>Civic-mindedness</p> <p>Conflict-resolution skills</p> <p>Knowledge and critical understanding of the self</p>



Figure 62- Justin, Demo:Dram participant begins to create the classroom

for teachers across the European Union to meet and discuss societal challenges that are important for them in their own teaching spaces. By working within a created classroom, the participants are able to contrast the concepts of democratic spaces and 'typical' classrooms spaces in order to come to an understanding of themselves and their practice. They do this through the imagination.

This workshop is important as we can see evidence of democratic spaces being dominated by various

What are the objectives/stages of the workshop?

- To create a fictional 'typical' classroom using descriptions, images, objects and space
- To discuss the needs and wants of the democratic space and the conditions that might challenge this
- To understand how democratic spaces might be created through the use of space

Why this workshop; what is the rationale for democratic values?

This workshop is important as it provides a forum

education policy directives. What happens when democratic spaces disappear in our schools? Who controls these spaces and for what purposes?

The workshop also links to geographical understanding as the participants create and 'build' a classroom space using their experience and building on each other's experiences. It helps them develop understanding of the processes that give rise to key human geographical features and change over time, and how social considerations impact.

Description of workshop process: what we did and how we did it;

In groups, participants are asked to discuss and describe the spaces in which they work. Participants are asked to describe the layout of their teaching spaces, the objects that are visible/not visible and the condition of the space.

The facilitator should then ask for feedback about the discussion. The facilitator should then inform the whole group that they are going to create a 'typical' classroom. The facilitator should then mark out a space on the floor using masking tape. This is to give the participants some idea about the size and shape of the space. We recommend that the space is rectangular and as large as possible.

The facilitator should then explain that there are some things in the space; the non-negotiables. For example, the facilitator should explain that there is a door (and mark this on the masking tape), a window/windows, a board, a teacher's desk, a rubbish bin. Each time the facilitator should mark where these objects are in the fictional space.

Following this the facilitator should ask participants for their suggestions as to what other objects might be included in the 'typical' classroom; the negotiables. Here the facilitator needs to listen closely to the suggestions as he/she is evaluating which groups of people might work on creating particular objects.

The facilitator should then ask the participants to work in group to create specific objects. For example:

- Could you create the teachers desk? What objects are on there? Is there a computer? If so, what is on the screen? Are their exam papers? If so what subject and mark do they have? What is inside the teacher's drawer?
- Could you create the noticeboard on the wall? What is on there? Students' work? Notices? Rules?
- Could you create the bin? What type of rubbish is in the bin?
- Could you create a small piece of graffiti that is under a desk? What does it say?
- Could you create the view from the window? What might a teacher or student see from the window?
- What is on the teacher's board? Could you create that?

This list is purely illustrative and not exhaustive. Here the intention is to create detail and texture to the space described. The facilitator should push the participants to create the detail of the space.

Following a period of time in which the participants work on creating the texture of the space, the facilitator should then ask the participants to place their objects into the 'typical' classroom. The facilitator can then 'walk' the participants around the space reflecting upon the contributions.

The facilitator should then focus on one particular object that has been created. We suggest that this



Figure 63- Caterina Proietti's (aged 8) impression of participants creating the classroom

is the object that the group seems most interested in. Once agreed the facilitator should employ the AMIMS approach (as described in chapters 3.1b & 4.1o). A particular process might be in considering a noticeboard. For example:



Figure 64- Demo:Dram participants discussing what should be included in the ,typical' classroom

- Who created this noticeboard? The teacher? The students? Was this noticeboard a mandatory part of the school's policy?
- Why is this noticeboard here? What message does it 'give' to those in the space?
- What does the person(s) who put this noticeboard here gain from it? What would they lose if it were not there?
- Where do the ideas of noticeboards come from? What is their purpose?
- What does this space mean by including this noticeboard? What does the space 'say' to those teaching and learning here?

The facilitator should facilitate a whole group discussion and may ask the group to consider other objects that the participants have created when answering the questions.

Finally, the facilitator should ask the group if the space could be more democratic and if so how? Should the participants suggest that the space is un-democratic they might be asked what could be changed. For example, the layout, displays and/or subject on the teacher's board.

4.1q- "An unexpected visitor" (Nele Willems & Ellen Van Vooren)

For this workshop participants should be invited to reflect on a positive, democratic experience in the school environment. Following this, participants are introduced to Fred Korthagen's 'onion model'³² to evaluate and reflect upon that experience.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To deepen reflection on democratic elements in the school environment through still image	Valuing cultural diversity Openness to cultural otherness and to other beliefs, worldviews and practices Analytical and critical thinking skills Knowledge and critical understanding of the self

What are the objectives/stages of the workshop?

- To consider specific personal talents within the school environment
- To explore examples of democratic elements within the school environment through the use of images
- To be able to use Fred Korthagen's 'onion model' to evaluate and reflect
- To apply the model to evaluate pedagogical practice

Why this workshop; what is the rationale for democratic values?

Reflection can often be too focused on negative experiences. However, a lot can be learned from positive experiences too! This workshop seeks to help the participants become more aware of this and invites them to exchange positive experiences, related to democratic education. Democratic education is not only about the micro-level (interaction in the class), but also about the meso- (school) and macro-level (wider environment, society). In this workshop we focus on the meso-level.



Figure 65- Nele Willems & Ellen Van Vooren introduce a different approach to reflection

No one ever said that you must sit down for reflection, neither that you must do this alone! So, for this workshop, we invited participants to walk and talk to each other to reflect (a garden or a forest would also be a nice environment for a reflective talk).

The 'onion model' of core reflection can be helpful for deepening reflection. Some of the questions can be rather difficult, especially if you must apply them to yourself. Participants were invited to try to find the answers to the questions together.

³² For more on this approach see Resources chapter 6.15

Description of workshop process: what we did and how we did it;

Participant were invited to think of a talent they have as a teacher. They then write it down on a sheet of paper and lay the sheet on their hand. Then they close their eyes, and imagine the temperature dropping. When they open their eyes, it is very cold and they see snow (the paper). They take the snow, make a snowball and a snowball fight happens. After the fight, everybody takes one snowball and reads the talent. Then they try to find the owner of the talent.



Figure 66- Demo:Dram participants on their walking reflection

Participants are then invited to make groups of two or three, with whom they are comfortable talking to. In the next exercise they will talk to each other, so choosing a partner who speaks their own language is encouraged.

In the room are several pictures of typical spaces or contexts in the school environment. Groups choose one context about which they are able to give an example of an aspect they find democratic in their own school. For example, a self-service school cafeteria might be considered 'democratic' because both adults and pupils take their turn to be served. In this sense both adults and young people are equal.

To develop the reflective experience, each participant then receives a short instruction sheet (see resources 6.15). The participants are invited to go deeper into the chosen example by answering the questions on the instruction sheet. They are sent outside so they can walk around the block while reflecting.

Upon returning, the participants receive a little more information about the questions they have been answering and the 'onion model' where they come from (explanation sheet in resource 6.15). In this explanation the facilitator makes the participants aware of the fact that the model is applicable on the talent written down in the first stage of the workshop.

4.1r- "Interesting encounters: The Sirens, Polyphemus, Scylla & Charibdis and Your Helpers" (Nele Willems & Ellen Van Vooren)

This workshop³³ was created to support Demo:Dram participants reflect upon their experiences of the Budapest summer school. Participants are invited to reflect on what they learned during the summer school about the relation between democracy and education and about their own role as a teacher in democratic education.

What are the aims/overall goals of the workshop?

Drama aims	Democratic aims
To create examples of 'education about democracy' and 'education through democracy'	Valuing democracy, justice, fairness, equality and the rule of law Self-efficacy Analytical and critical thinking skills Skills of listening and observing Knowledge and critical understanding of the world: politics, law, human rights, culture(s), religions, history, media, economies, environment, sustainability
To describe and evaluate democratic education for their own students and for their colleagues	Tolerance of ambiguity Analytical and critical thinking skills Linguistic, communicative and plurilingual skills
To create an action plan in order to realise democratic education in specific contexts	Responsibility Self-efficacy Flexibility and adaptability Knowledge and critical understanding of language and communication

What are the objectives/stages of the workshop?

- To consider the use of metaphor for reflection
- To evaluate examples of 'education about democracy' and 'education through democracy'
- To create pitches: about democratic education
- To create tips for realising democratic education in specific contexts
- To reflect on and plan personal actions towards democratic education



Figure 67- Demo:Dram participants reflecting on their experience

³³ This workshop was created to support Demo:Dram participants reflect upon the whole week's experience. Therefore, participants were invited to reflect on what they learned during the summer school about the relation between democracy and education and about their own role as a teacher in democratic education



Why this workshop; what is the rationale for democratic values?

As described in IO1 there is a double relation between democracy and education: education about democracy and education through democracy. This workshop wants to make an overview of examples of both. There are two reasons for this: firstly– this information is interesting as an evaluation of the summer school and how successful it was to reach its overall goals on democratic education; secondly– awareness of these examples gives inspiration to the participants to formulate their own learning process and actions towards democratic education, which is also an important aim of this workshop.

Description of workshop process: what we did and how we did it;

The participants are invited to stand in a circle and look who their neighbours are in the circle. They come closer together and give hands to other participants (but not to their neighbours), to make a large knot. When the knot is very tight, the group becomes ‘the brain’. The hands are the synapses. Experiences and thinking make connections in the brain that are like the knot. In reflection we try to unravel these thoughts and structure them to see more clearly. Sometimes in reflection we must loosen connections and make other connections. So, we learn. The knot of participants tries to unravel the large human knot. This is a useful practical metaphor for reflection.

The participants are then asked to think about two examples using the following questions to support and frame their thinking:

How has the summer school deepened their understanding of democracy?

How has the use of drama/reflection this week helped to create a democratic environment?

The answers should be written down. Following a period of discussion (20 minutes) the group are invited to share their thinking with the whole group. Participants are also invited to keep in mind what they discussed during the next stages of the workshop.



Figure 68- Demo:Dram participants become the ,brain’!

The next part of the workshop involves participants writing pitches about democratic education. The reason for this is to support participants when they go back to school in September. It is assumed that they will probably be asked what they did during the summer and of course they will want to tell their colleagues and pupils about the summer school. Democratic education is not easy to describe in just one minute! Therefore, participants are invited to write two short pitches defining democratic education, one for pupils and one for their colleagues (see resources 6.16). After they have written it down, they do a try-out of the pitch with a partner and give feedback about each other’s pitches.

The next part of the reflective process involves participants writing a ‘Dutch tile’: tips for realising democratic education. Participants receive a blank ‘Dutch tile’ (see resources 6.16). They are asked to write down one concrete action, a tip, a piece of wisdom, for another participant of the summer school, without knowing for who it will be. The tiles are then collected and put in a large hat. Participants will all take one after the workshop.

Finally, the participants are asked to reflect on and plan a personal action towards democratic education. To do this the participants are asked to write down one action they will do to realise democratic education in their own class/school, based on their current definition of democratic education. As inspiration they can think about the discussion from earlier in the workshop or the tip they wrote in the previous activity.

This reflection should then become part of a mind-map, which is available [here](#). Around the centre of the mind-map the participants can read questions that let them reflect on their action. The questions are based on the booklet of Odysseus, as described in IO5. The mind-map is a short version of the booklet.



5. Glossary of Terms

Central concepts:

This is a term used to capture the main themes, ideas and/or motivations of story and character. For example, a central concept of the play *Antigone* might be ‘power and authority’.

Central Line:

This is a term used to focus thinking on a line of text from a story or play that encapsulates a central concept.

Dramaturgy:

The creation of image and space in time. The literary tradition of dramaturgy stems from ancient Greek drama, and Aristotle’s *Poetics*, in which he argued that specific elements placed in a particular order are essential to create dramatic tragedy and the emotional catharsis that this generates in the audience. For example, how does an image link to the plot? Alternatively, how does the language of the play link to the image created?

Fictional /Dramatic Frame:

A fictional dramatic frame is a device used to change the angle of connection with learning. By approaching learning using fiction, participants can engage with the content in new ways. For example, by thinking about ancient Greek pottery as film producers, participants can begin to understand the importance of Greek pottery to Greek society **through** their role rather than just learning **about** Greek pottery.

Metaxis:

The ability to recognise and understand that one can exist in two contexts at the same time. For example, you may recognise that you are playing ‘a soldier’ in the play *Antigone* whilst also being a ‘brother’ or ‘sister’ in ‘real’ life.

Mimesis:

It is the human capability – according to Plato – to become similar, in gesture and/or in voice, to someone or to something. MimesisLab developed an approach to education based on this capability. The approach builds upon a concept of theatre as a mimetic action and uses it for educational means.

Poetic score:

A sequence of movements that represent an idea.

Poppet:

A small doll made to represent a person, which provides personal comfort.

Promenade Theatre:

A style of theatre performance in which the audience members stand and walk about rather than sit in a traditional auditorium. This style of theatre can sometime involve watching the action of the drama happening among them and even following the performers around a performance space.

Significant objects:

A concept used to activate the imagination of participants to communicate and thus develop their understanding of the lives and circumstances of the characters. A significant object is an object that holds value, is treasured or important for a character.

Significant objects are also important for storytelling and plot structure.

Teacher in Role (TiR):

A technique used to shape a dramatic process and develop learning. To do this, a teacher or facilitator might assume a role in relation to the pupils and act ‘as if’ they were in that role. It is important to note that the importance here, should be on the function and attitude of the role, rather than the teachers’ ability to perform a character. This approach can be useful particularly when considering the status of the role that they are assuming. For example, young people might respond differently to roles of high status



when compared to roles with equal or even lower status.

For example, a teacher might assume the high status role of a leader who is asking pupils for their help to build a new village. The pupils might, therefore, assume lower status roles, such as designers or builders, in order to help their leader with his/her task. Alternatively, a teacher might assume a lower status role of a patient looking for a cure to an illness. Therefore, the pupils might be framed as higher status roles as doctors or consultants.

In both examples, the relationship between the status of the roles, both pupils and teacher roles, the function and attitude of the roles are vital.

The 'other':

The notion of imagining oneself as an 'other' person or of taking on different roles. This enables people to consider alternative points of view. By doing this, people can then also begin to understanding different perspectives and empathise with those perspectives.

Writing in Role:

An approach that asks participants in drama to write from a character's perspective, typically in a familiar format like a diary entry; a letter, email, or text; a newspaper headline; or a letter to an editor. This reflective tool and performance-based assessment invites the student to make inferences about a character's motivation and opinion, or to make predictions about what might happen next in a dramatic problem.



6 Resources:

6.1 The Labyrinth Academy and the Minotaur-

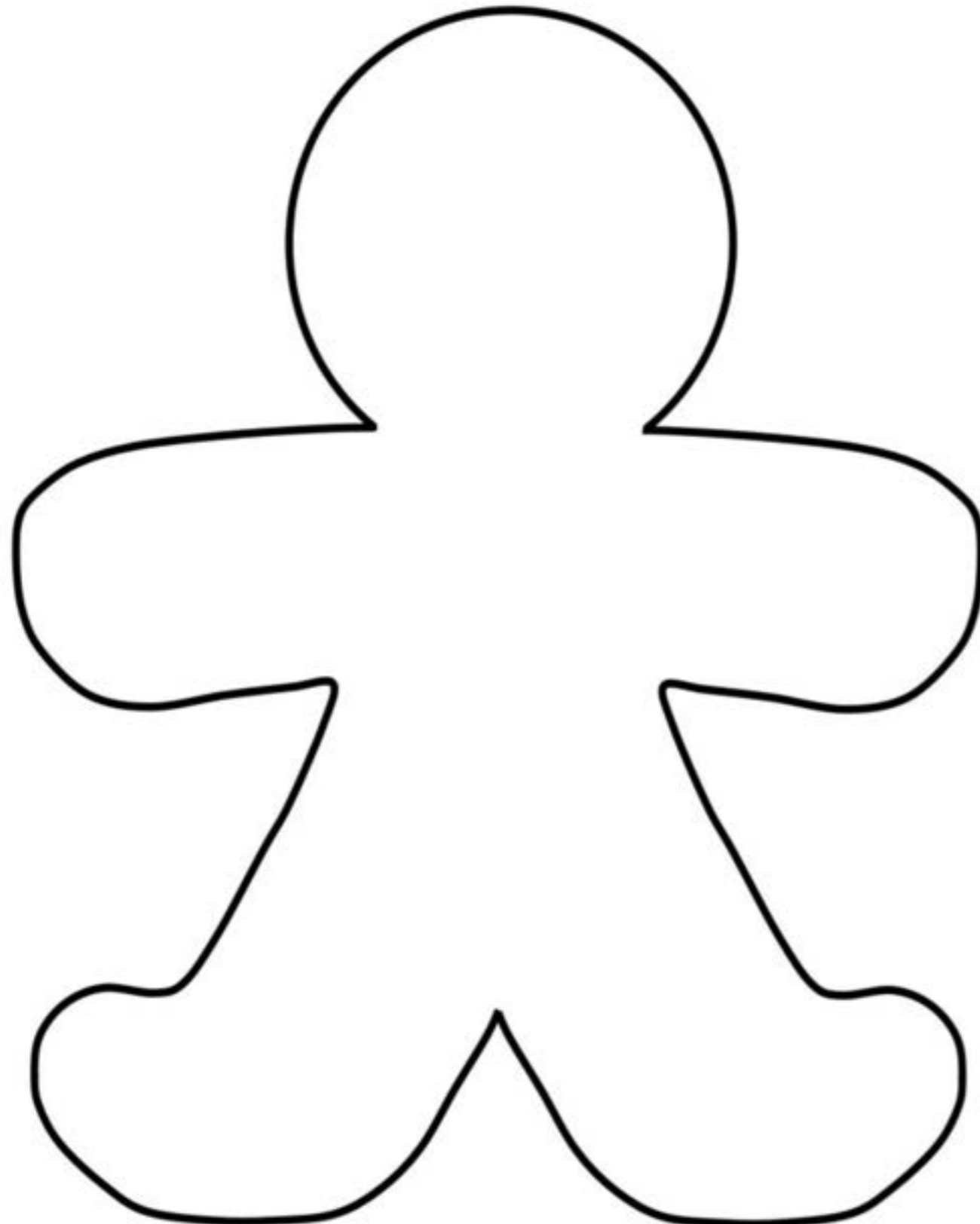


Welcome to The Labyrinth Academy
"Minotaur excellence in all we do"

In small groups, imagine the curriculum for The Labyrinth Academy following the incidents described by Mr Knossos, the head teacher. List the types of classes, subjects, skills, events and socialising that should happen in the academy:



Role on the wall template



6.2 Antigone – The Guard

SENTRY³⁴:

It was like this:

After those terrible threats of yours King.
We went back and brushed the dust away from the body.
The flesh was soft by now, and stinking,
So we sat on a hill to windward and kept guard.
No napping happened until the white round sun
Whirled in the centre of the round sky over us:

325

Then, suddenly,
A storm of dust roared up from the earth, and the sky
Went out, the plain vanished with all its trees
In the stinging dark. We closed our eyes and endured it.
The whirlwind lasted a long time, but it passed;
And then we looked, and there was Antigone!

330

I have seen
A mother bird come back to a stripped nest, heard
Her crying bitterly a broken note or two
For the young ones stolen. Just so, when this girl
Found the bare corpse, and all her love's work wasted,
She wept, and cried on heaven to damn the hands
That had done this thing

335

And then she brought more dust
And sprinkled wine three times for her brother's ghost.
We ran and took her at once. She was not afraid,
Not even when we charged her with what she had done.
She denied nothing.

340

And this was a comfort to me,
And some uneasiness: for it is a good thing
To escape from death, but it is no great pleasure
To bring death to a friend.
Yet I always say
There is nothing so comfortable as your own safe skin!

345

34 SOPHOCLES: Antigone (An English Version by Dudley Fitts and Robert Fitzgerald), Harcourt, Brace and Company, 1939 https://mthoyibi.files.wordpress.com/2011/05/antigone_2.pdf Retrieved on 2018.10.28.



6.3 The Poetry of Mimesis

Voices/Φωνές/ Voci

Φωνές

Ιδανικές φωνές κι αγαπημένες
εκείνων που πεθάναν, ή εκείνων που είναι
για μας χαμένοι σαν τους πεθαμένους.

Κάποτε μες στα όνειρά μας ομιλούνε·
κάποτε μες στην σκέψη τες ακούει το μυαλό.

Και με τον ήχο των για μια στιγμή επιστρέφουν
ήχοι από την πρώτη ποίηση της ζωής μας —
σα μουσική, την νύχτα, μακρυνή, που σβύνει.

(Από τα Ποιήματα 1897-1933, Ίκαρος 1984)

Voices

Voices, loved and idealized,
of those who have died, or of those
lost for us like the dead.

Sometimes they speak to us in dreams;
sometimes deep in thought the mind hears them.

And with their sound for a moment return
sounds from our life's first poetry —
like music at night, distant, fading away.

Translated by Edmund Keeley/Philip Sherrard



Ideal voices we have greatly loved,
of those that death has taken, or of those
that are, for us, lost, even as are the dead.

At times we hear them talking in our dreams;
at times in thought they echo through the brain.

And, with the sound of them, awhile recur
sounds from the first poetry of our lives, —
like music, on still nights, far off, that wanes.

Translated by John Cavafy

6.4 Introducing the Frame- Meet Jónás Barnabás



License Agreement:
00293DE

European Museum of Education: *Democratic Education for Teachers and Practitioners*

Aims of exhibition:

Description of exhibition:

Applicant name(s):

Job title:

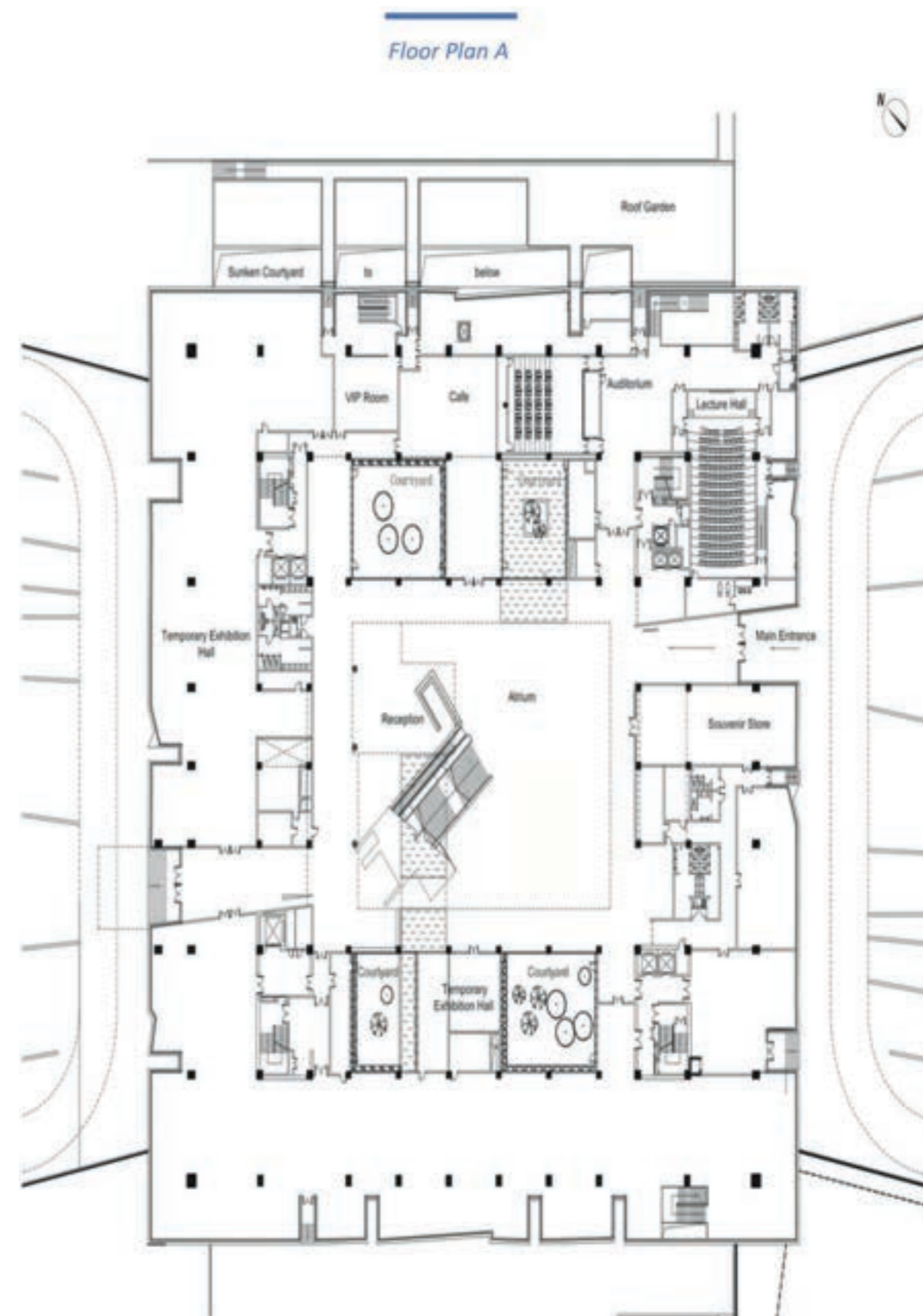
Official Use Only

Approved

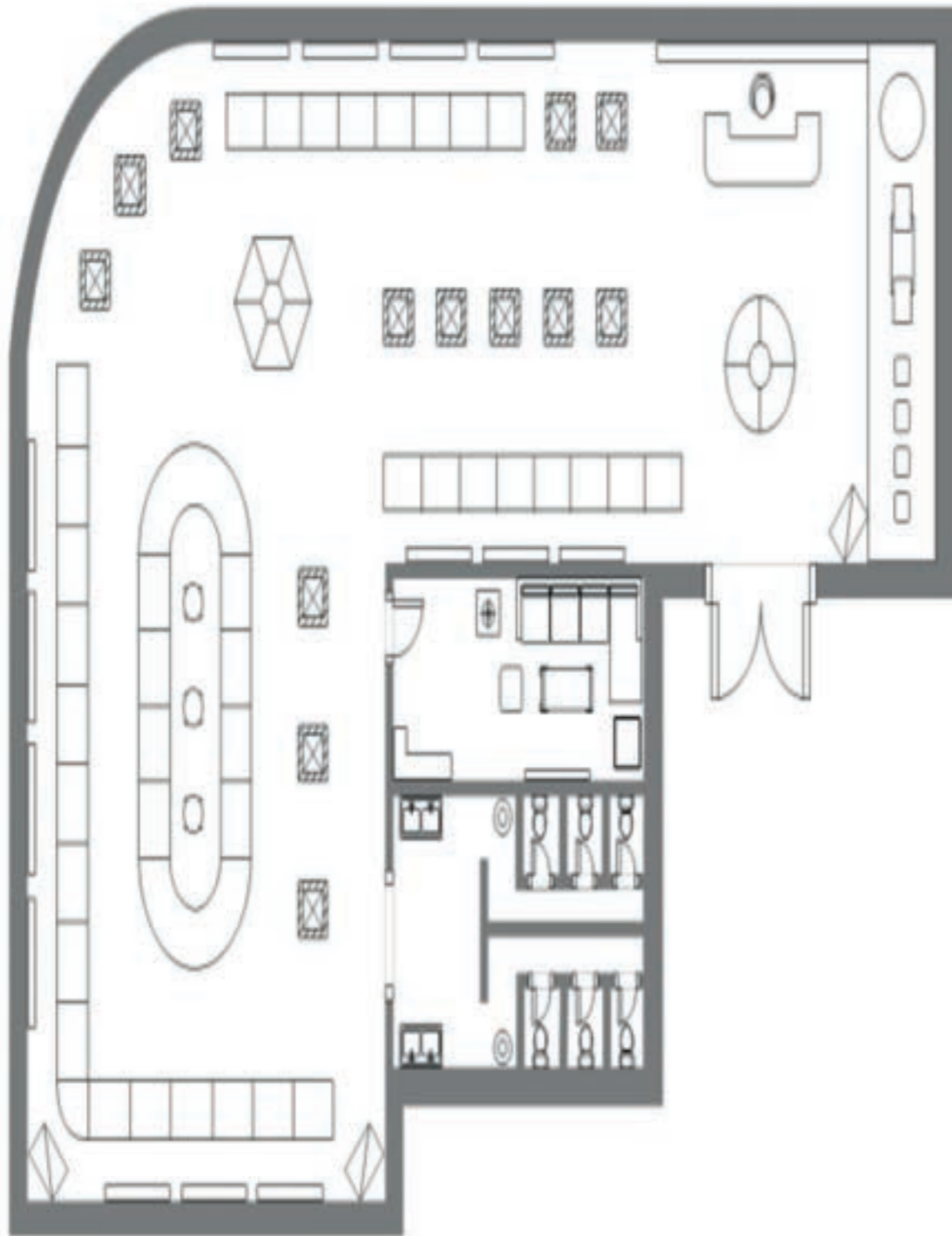
Signature:

Not Approved

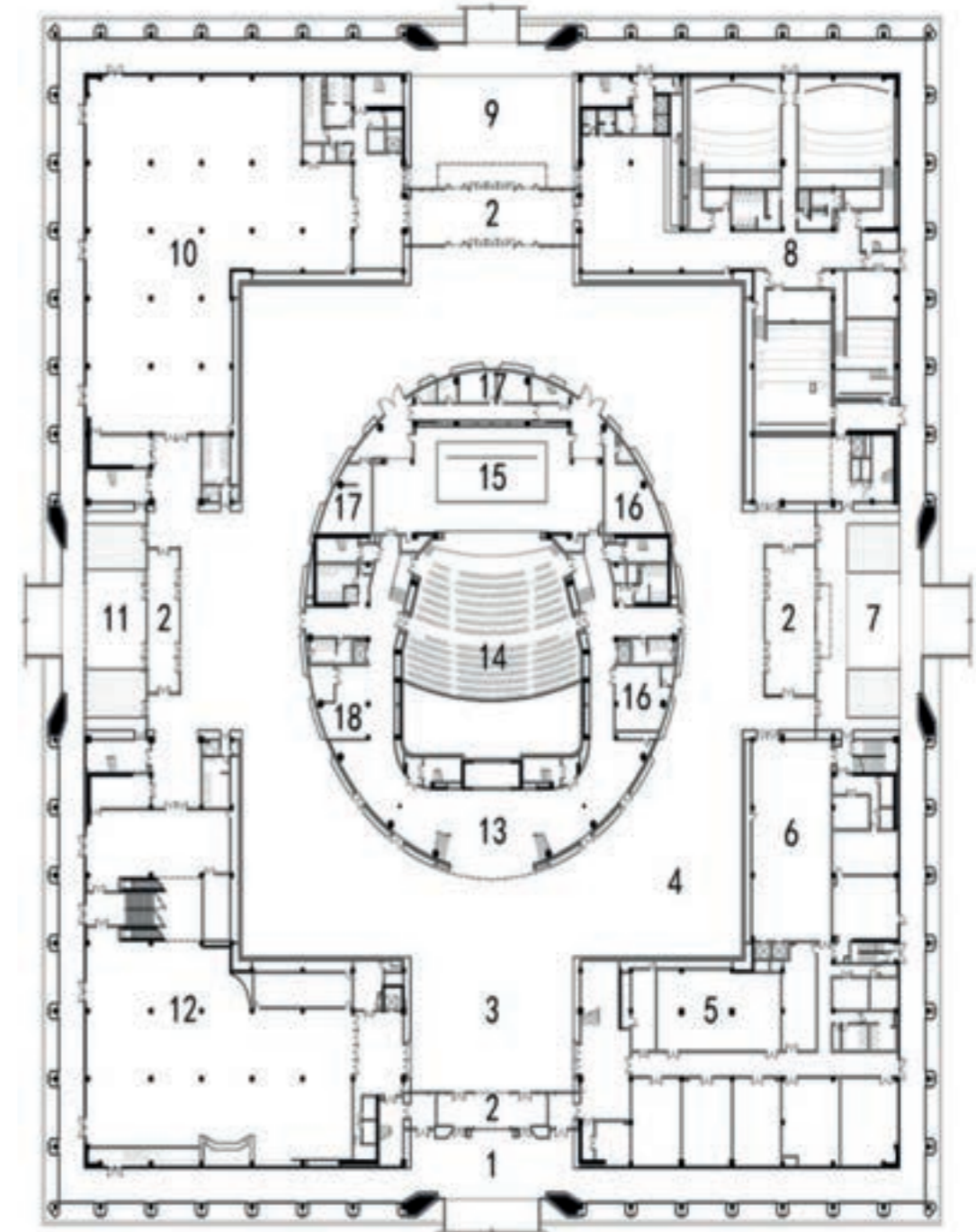
6.5 Planning the exhibition space



Floor Plan B

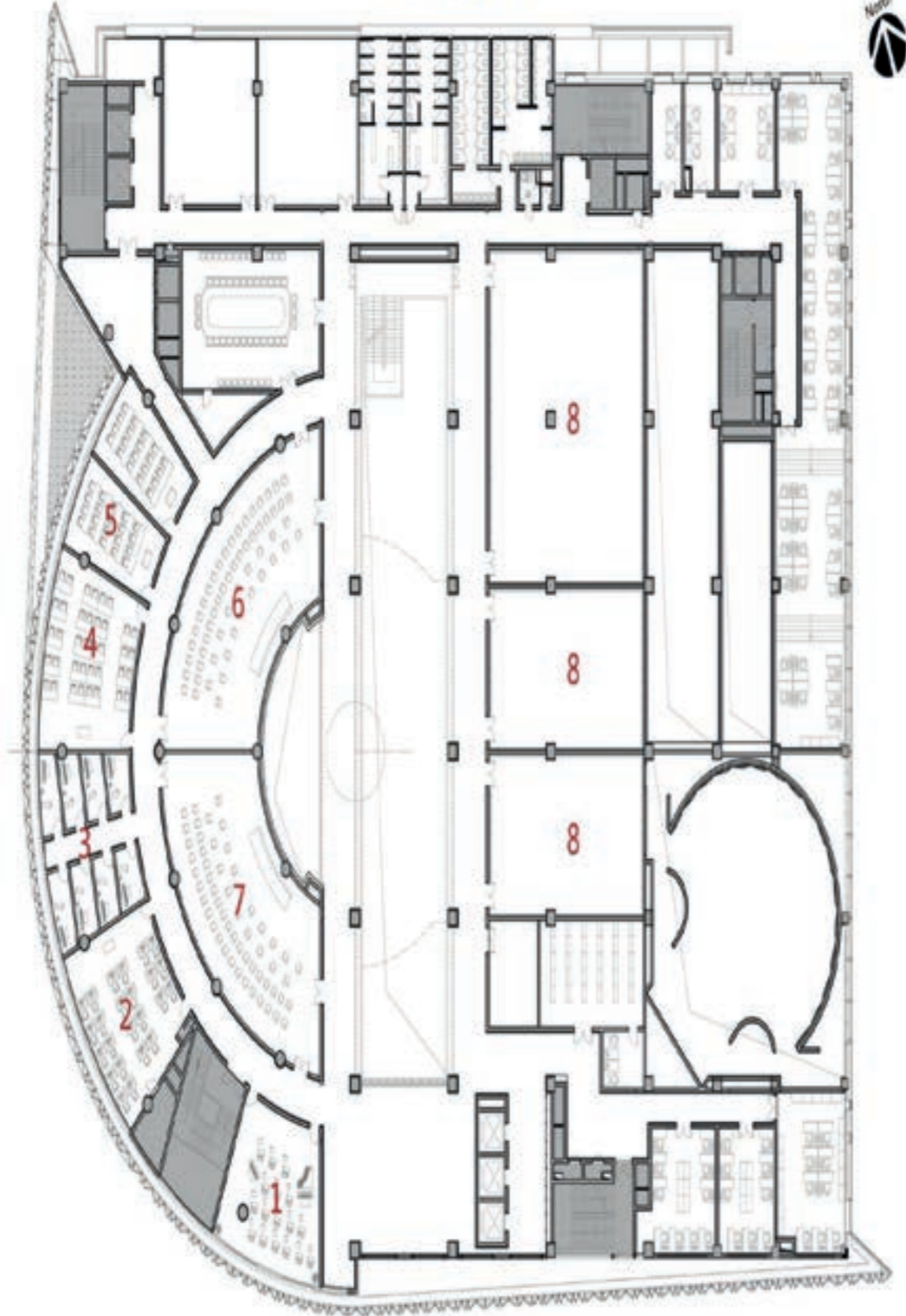


Floor Plan C

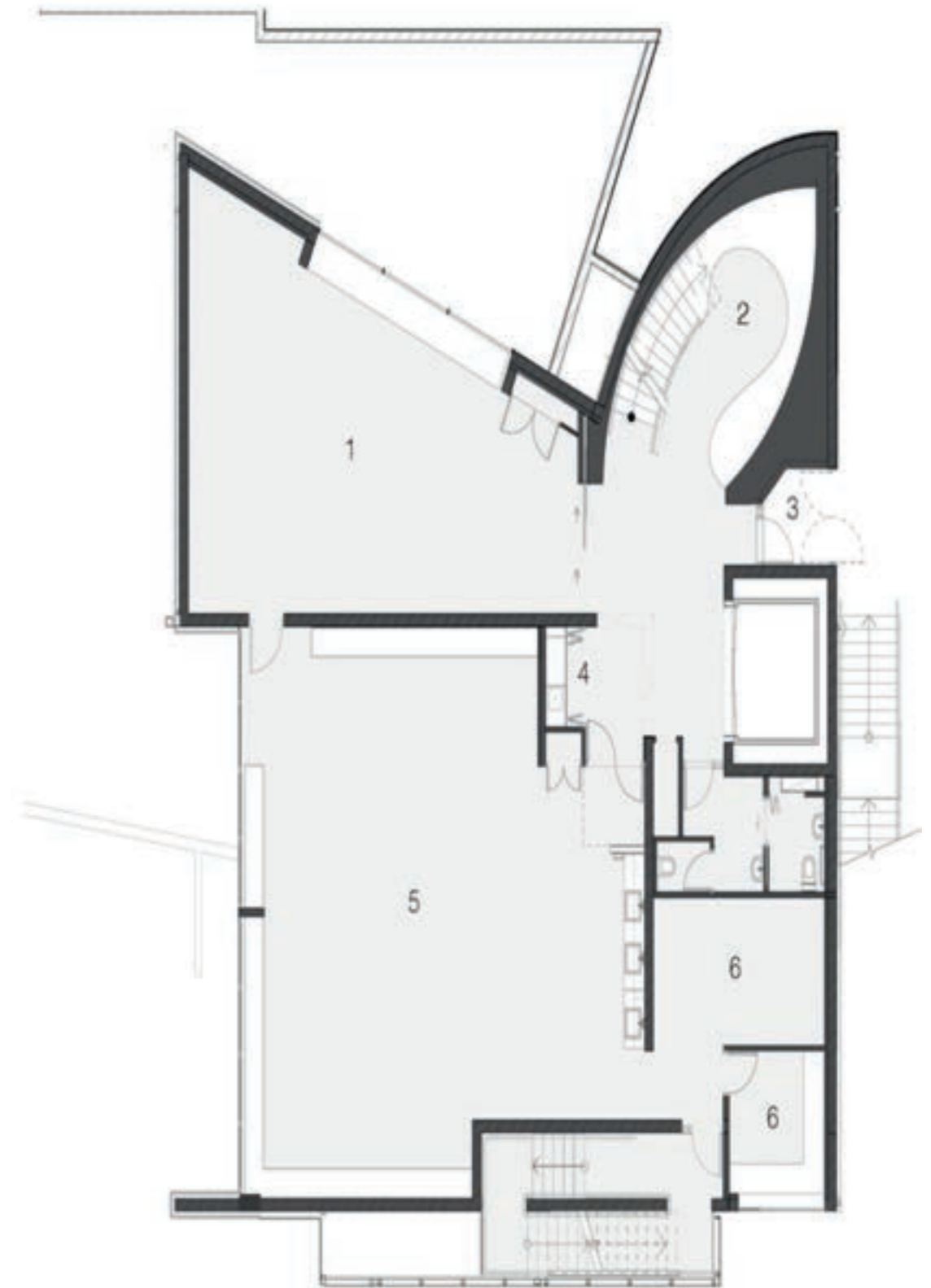


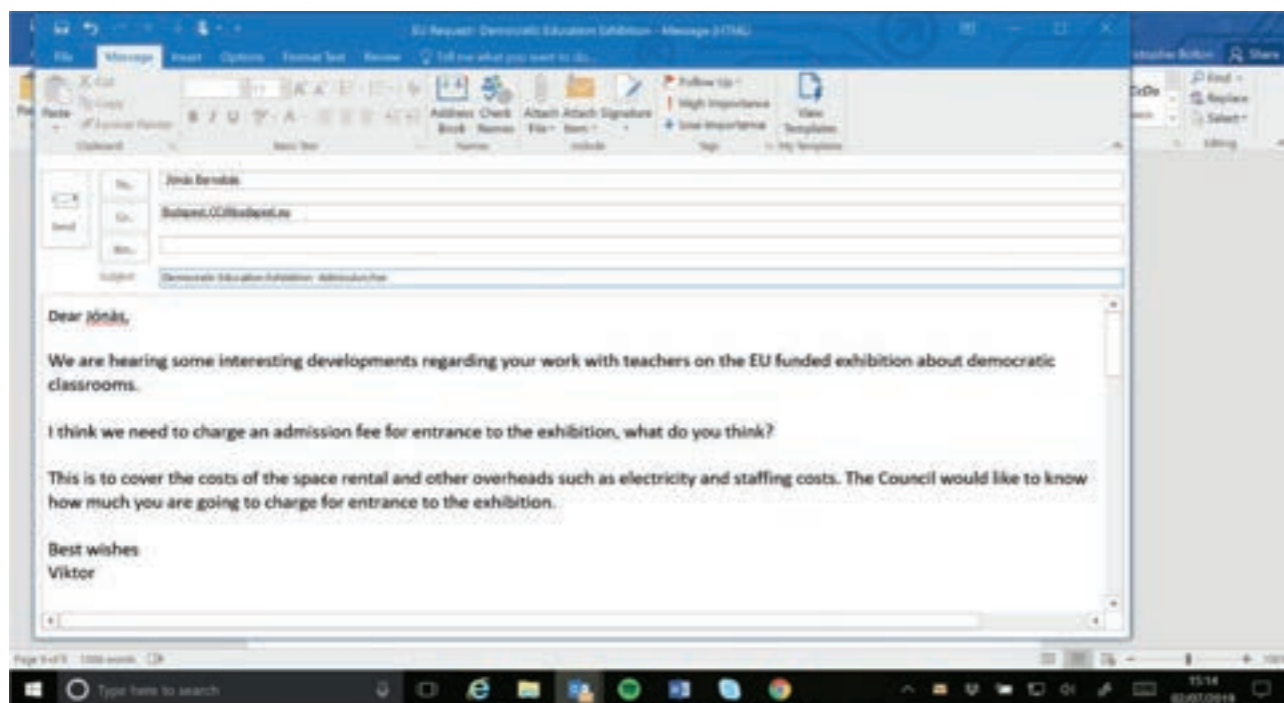
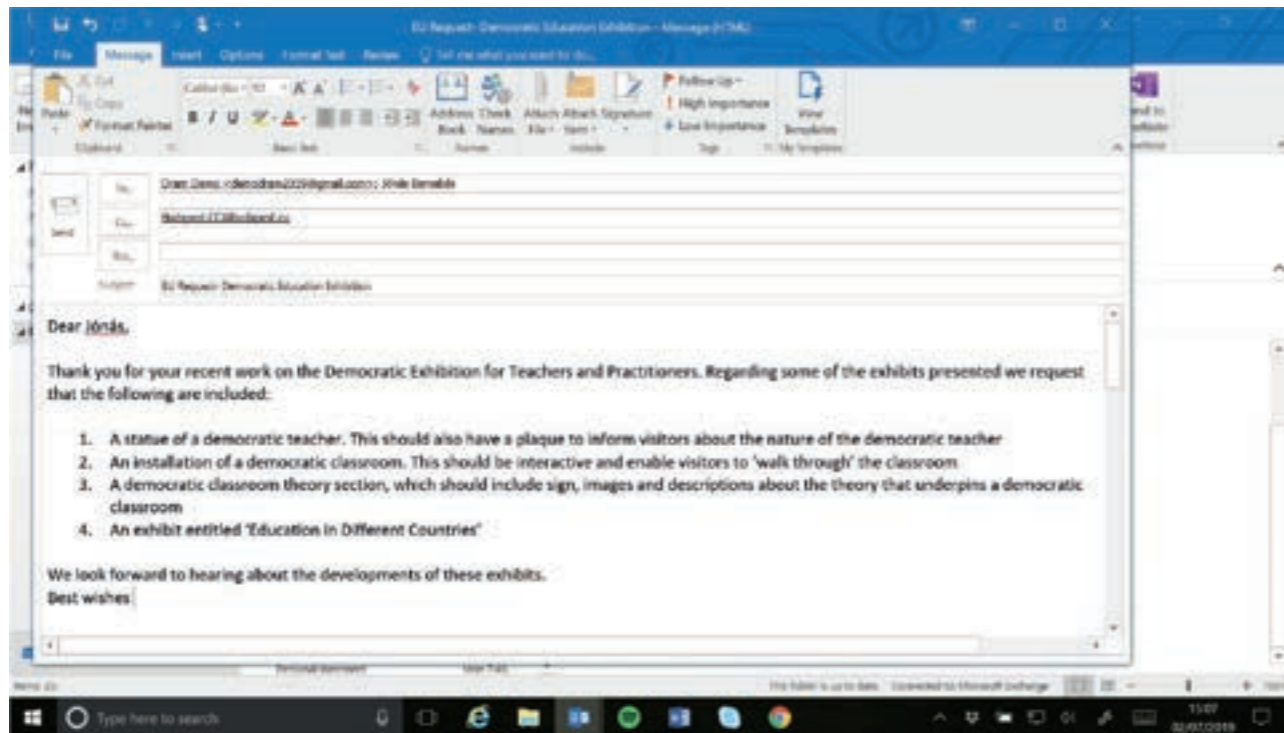


Floor Plan D



Floor Plan E





6.6 Re-contextualising texts: Graffiti in the yard (Adam Bethlenfalvy)

The poem in Hungarian and the English translation:

Petőfi Sándor: KERESZTÚTON ÁLLOK...

Keresztúton állok,
Merre tartsak?
Ez kelet felé visz,
Az nyugatnak.

Akármerre megyek,
Mindegy nekem,
Mindenütt szomorú
Az életem.

Mért nem tudom, hol vár
A halál rám?
Hogy egyenesen azt
Választhatnám!

(Source: <https://petofisandor.blogspot.com/2009/01/keresztuton-allok.html>)

Sándor Petőfi: I STAND AT CROSSROADS...

I stand at crossroads
Where to go?
One goes West,
East the other goes.

It does not matter
which one I choose,
My life is miserable
whatever I do

Why can't I know
which way death is?
That road I would choose
Immediately.

(Translated by Adam Bethlenfalvy)



6.7 The Great Depression: Creating a human historic situation (Adam Bethlenfalvy)

A google drive folder containing all the articles and images used in the workshop:

<https://drive.google.com/open?id=19KIMzjfBOzSqaGvhQVPt3Vez4snWL4wU>

A useful online archive of documents:

<https://jessekeener.wordpress.com/2016/12/02/the-great-depression-archival-timeline/>

An interesting analysis of the Great Depression:



6.8 The Budapest Uprising 1956- Creating a human historic situation (Chris Bolton)

"We live in a decaying age. Young people no longer respect their parents. They are rude and impatient. They frequently inhabit taverns and have no self-control."

- Inscription, 6000 year-old Egyptian tomb

"What is happening to our young people? They disrespect their elders, they disobey their parents. They ignore the law. They riot in the streets inflamed with wild notions. Their morals are decaying. What is to become of them?"

- Attributed to Plato, 4th Century BC

"The young people of today think of nothing but themselves. They have no reverence for parents or old age. They are impatient of all restraint ... As for the girls, they are forward, immodest and unladylike in speech, behaviour and dress."

- Attributed to Peter the Hermit, AD 1274

Source: <http://www.anxietyculture.com/antisocial.htm>



Eye-witness statement:

"They snatched a mad man in the town square. He was sat under the Kossuth Memorial. His face was sewn. Sewn right up. Eyes, ears and mouth. He had a sign round his neck. Don't know what it said, too many people crowding round. Some of them was abusing him. Saw an apple hurt him- chucked it hard and close up. Then the AVH³⁵ comes, masses of them. Overkill. They was really rough. One of the AVHs was having a right dig. Bloke couldn't see to defend his self. Then Something' snapped."³⁶

³⁵ The AVH was Hungary's 'state protection authority' or 'secret police'.

³⁶ This extract is adapted, with thanks, from Chris Cooper's play 'Stitch Up', which was written for Big Brum Theatre in Education Company.



6.9 “The Disruption”- Teacher in Role (TiR) in curriculum teaching (Chris Bolton)

For fake news articles please visit

<https://drive.google.com/open?id=1WW6nhMVqM2LifntDPExUJTgVrXTalkdQ>



6.10 Teaching Styles (Ellen Van Vooren)

Stradling (1984) identified different teaching styles that can be used when teaching on controversial issues

<p>Different teaching roles</p> <p>Which role(s) did you take in response to Jónás Barnabás and the National Funding Agency?</p>

Neutral approach

Somebody who doesn't share any personal views/opinion or tries to find 'allies' in the discussion. They take up the role as a facilitator in the discussion.

Devil's advocate

Somebody who introduces an opposite perspective than the one expressed by the group.

Balanced approach

Somebody who presents the possible range of perspectives and alternatives without expressing the one they prefer.

Stated commitment approach

Somebody who shares their personal views/opinion on the subject.

Ally approach

Somebody who takes the side of a person or group.

Official line approach

Somebody who promotes what is dictated by public authorities (law, policy, etc.)



6.11 A Democratic Teacher Values

The competences in the list below are illustrative and by no means comprehensive. Teachers that want to identify, explore and identify key competences of a democratic teacher or teaching, could do the exercise 'Meet Elona, Professor in teacher training', from this manual.

Competences of a democratic teacher

Put an * if you feel you managed to do this during the conversation. Mark those competences that you feel are under pressure when discussion or controversy occurs with a #.

Motivational	Being able to self-evaluate
Being able to empathise (getting to know the students or person in the conversation)	Accepting making mistakes and learn from them
Asking open-ended questions	Being tolerant and facilitating
Being flexible	Accepting, valuing and balancing different perspectives/opinions
Encouraging critical thinking	Caring
Empowering	Being patient
Giving space to engage or determine the rules	Taking risks
Improving co-operation	Listening
Improvising in the moment/ being creative	Reacting
Being fair	Not being afraid to let go
Using clear communication	Being honest
Creating opportunities	Showing the importance of democracy/a democratic culture
Making learning relevant for the person who is in front of you by using examples that relate to their "world"/own experiences	Creating (a safe) space
Creating opportunities for everybody	Investing in a meaningful relationship
Loving yourself, the student, the subject and creating love from students to the teacher	Encouraging a collaborative approach

Other competences that need to be added to the list?



6.12 Learning Needs and Dilemmas

Dilemma 1:

I think equality is very important in democratic education. In the class where I do my in-service-training some pupils ask a lot of attention. They have difficulty with the subject matter or show negative behaviour. Some other pupils are very quiet and don't ask any attention at all, although they maybe need it too. I find it difficult to treat them equally. How should I manage this in a democratic way?

Dilemma 2:

One of the teachers I'm working with handles discipline in a rather non-democratic way. She yells at the children, imposes a lot of rules and uses punishment as the main instrument to create order in the classroom. I don't feel comfortable with this. In democratic education children should be free of fear. But I also feel that the teacher expects me to behave in the same way as her. I don't want to shout at those kids, but I have the feeling that if I don't, I will be in great trouble. How might I handle this situation?

Dilemma 3:

We learned about the self-determination-theory at university and I believe autonomy (1 of the 3 main aspects of the theory) is very important in democratic education. But now I'm struggling with giving the autonomy to the pupils. Last week I was working with my pupils in the open learning centre because we needed computers to do some research on Emperor Franz Joseph I. The pupils were working in little groups of 3. Each group had a different topic. I was assisting the research of the pupils. When I walked around in the classroom I noticed one group using the computer to look up pictures of pop stars instead of their history topic. I feel that to give autonomy to the pupils, I also need to trust them. I don't really know how to give this trust again. Any advice?

Dilemma 4:

In my curriculum is some subject matter related to migration. I have a refugee boy in my class. I'm afraid that discussing migration will be uncomfortable for this kid. His experiences might be very painful, I don't really know what he's been through. I have the feeling that what is in the handbook is not respectful to his story. We learned that democratic education is experience based, so I would like to work with the experiences of the boy, but I have no idea how to start. Can you help?

Dilemma 5:

Last week it was International Day against Homophobia. A newspaper interviewed Viktor Orbán. This is what he stated: *"This is a question that makes one want to joke around, but I should spare us from anything of the sort. So, . . . Hungary is a serious country. It is fundamentally based on traditional values. Hungary is a tolerant nation. Tolerance, however, does not mean that we would apply the same rules for people whose life style is different from our own. We differentiate between them and us. Tolerance means patience, tolerance means an ability to coexist, and this is the basis of the Hungarian Constitution which clearly differentiates between a marital relationship between a man and a woman and other, different forms of cohabitation. We are going to keep this. By the way, I am grateful to the Hungarian homosexual community for not exhibiting the provocative behavior against which numerous European nations are struggling and which results in an outcome that is the exact opposite of what they want to achieve. I believe that in Hungary, even though the constitution clearly differentiates between marriage and other forms of cohabitation, the people with lifestyles different from our own outlook on life are safe, they are given the respect of basic human dignity that they deserve."*

The school principal wants the students to think about equality and human rights and asked me to create a lesson around this topic. I am afraid to do so. What if the students have conflicting opinions and I lose control over the situation? What will the parents say? What if a child comes home and says, 'Today I learned about LGBTI rights' and the parent comes to school complaining?

6.13 Perseus (Abridged)



Perseus's story.

The oracle had warned Acrisius that he would be killed by his daughter's son. As soon as he returned he had his daughter imprisoned in a bronze chamber, but Zeus came to her in a shower of gold and impregnated her. Soon after Perseus was born. Fearful of the child, but fearful of Zeus also, he cast mother and son into the sea in a wooden chest.

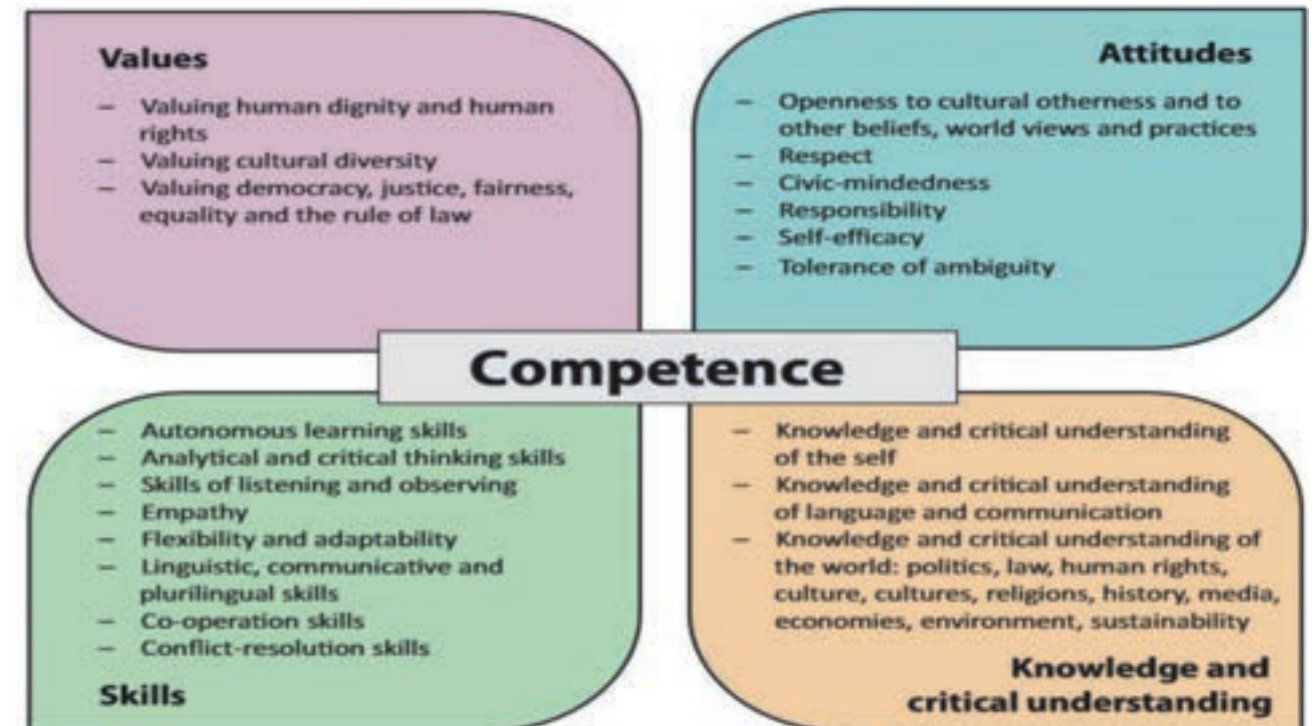
Mother and child were washed ashore on the island of Serifos, where they were taken in by the fisherman Dictys, who raised the boy to manhood. The brother of Dictys was Polydectes, the king of the Island, as Perseus grew the king fell in love with his mother (Danae), and plotted to send Perseus away from the Island in disgrace.

He held a large banquet where all those invited were expected to bring a horse, Perseus, a fisherman's son did not have a horse, so to save himself from disgrace he promised the king anything he named. Polydectes named the head of the Gorgon, Medusa.

6.14 Competences of democratic citizenship

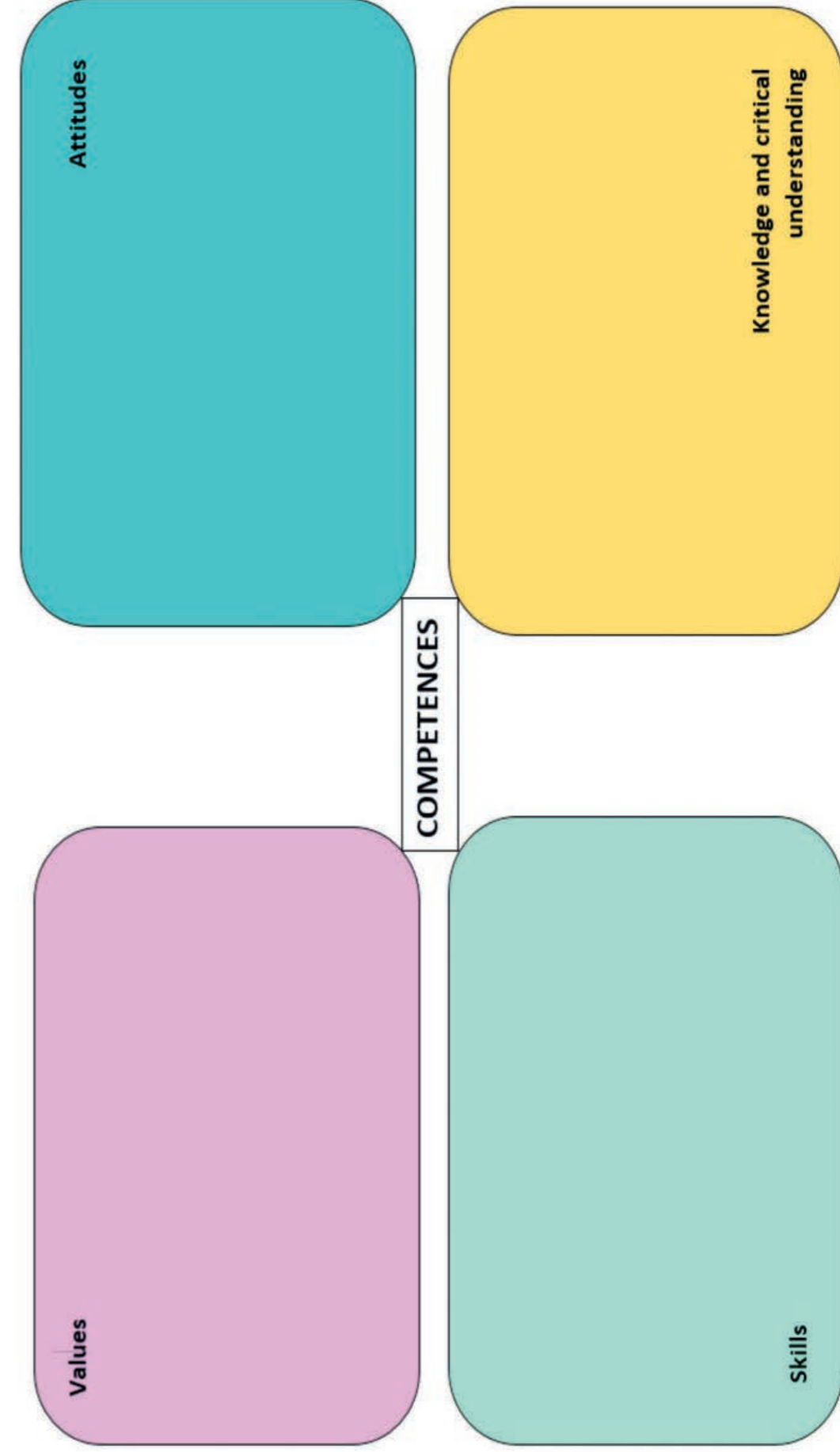
The Council of Europe's Reference Framework of Competences for Democratic Culture is designed to create a clear focus and understanding of common goals in citizenship education. It is a comprehensive model that includes 20 competences, divided in four areas: values, attitudes, skills and knowledge and critical understanding.

The 20 competences included in the model



A summary list of the competences which enable an individual to participate effectively and appropriately in a culture of democracy

<p>Values</p> <p>Valuing human dignity and human rights</p> <p>This value is based on the general belief that every human being is of equal worth, has equal dignity, is entitled to equal respect, and is entitled to the same set of human rights and fundamental freedoms, and ought to be treated accordingly.</p> <p>Valuing cultural diversity</p> <p>This value is based on the general belief that other cultural affiliations, cultural variability and diversity, and pluralism of perspectives, views and practices ought to be positively regarded, appreciated and cherished.</p> <p>Valuing democracy, justice, fairness, equality and the rule of law</p> <p>This set of values is based on the general belief that societies ought to operate and be governed through democratic processes which respect the principles of justice, fairness, equality and the rule of law.</p> <p>Attitudes</p> <p>Openness to cultural otherness and to other beliefs, world views and practices</p> <p>Openness is an attitude towards people who are perceived to have different cultural affiliations from oneself or towards beliefs, world views and practices which differ from one's own. It involves sensitivity towards, curiosity about and willingness to engage with other people and other perspectives on the world.</p> <p>Respect</p> <p>Respect consists of positive regard and esteem for someone or something based on the judgment that they have intrinsic importance, worth or value. Having respect for other people who are perceived to have different cultural affiliations or different beliefs, opinions or practices from one's own is vital for effective intercultural dialogue and a culture of democracy.</p> <p>Civic-mindedness</p> <p>Civic-mindedness is an attitude towards a community or social group to which one belongs that is larger than one's immediate circle of family and friends. It involves a sense of belonging to that community, an awareness of other people in the community, an awareness of the effects of one's actions on those people,</p>	<p>solidarity with other members of the community and a sense of civic duty towards the community.</p> <p>Responsibility</p> <p>Responsibility is an attitude towards one's own actions. It involves being reflective about one's actions, forming intentions about how to act in a morally appropriate way, conscientiously performing those actions and holding oneself accountable for the outcomes of those actions.</p> <p>Self-efficacy</p> <p>Self-efficacy is an attitude towards the self. It involves a positive belief in one's own ability to undertake the actions that are required to achieve particular goals, and confidence that one can understand issues, select appropriate methods for accomplishing tasks, navigate obstacles successfully and make a difference in the world.</p> <p>Tolerance of ambiguity</p> <p>Tolerance of ambiguity is an attitude towards situations which are uncertain and subject to multiple conflicting interpretations. It involves evaluating these kinds of situations positively and dealing with them constructively.</p> <p>Skills</p> <p>Autonomous learning skills</p> <p>Autonomous learning skills are the skills required to pursue, organise and evaluate one's own learning in accordance with one's own needs, in a self-directed manner, without being prompted by others.</p> <p>Analytical and critical thinking skills</p> <p>Analytical and critical thinking skills are the skills required to analyse, evaluate and make judgments about materials of any kind (e.g. texts, arguments, interpretations, issues, events, experiences, etc.) in a systematic and logical manner.</p> <p>Skills of listening and observing</p> <p>Skills of listening and observing are the skills required to notice and understand what is being said and how it is being said, and to notice and understand other people's non-verbal behaviour.</p> <p>Empathy</p> <p>Empathy is the set of skills required to understand and relate to other people's thoughts, beliefs and feelings, and to see the world from other people's perspectives.</p>
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

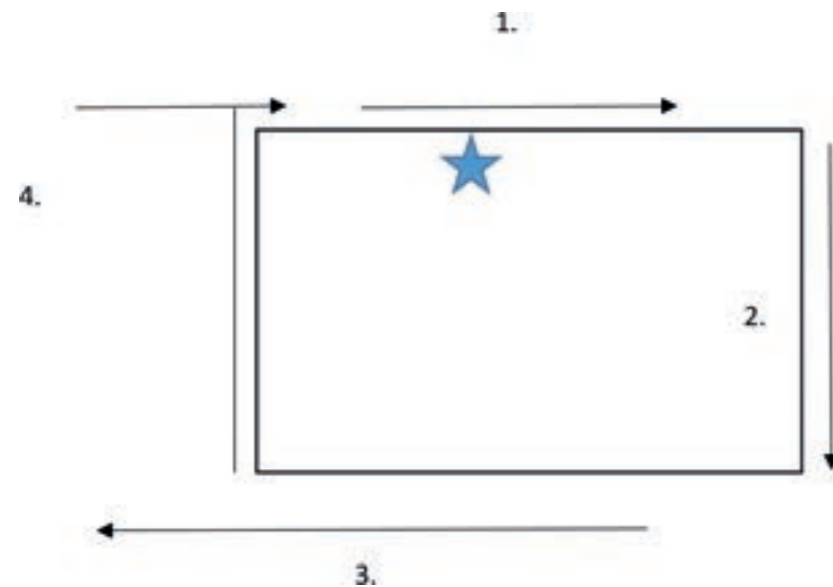


<p>Flexibility and adaptability</p> <p>Flexibility and adaptability are the skills required to adjust and regulate one's thoughts, feelings or behaviours so that one can respond effectively and appropriately to new contexts and situations.</p> <p>Linguistic, communicative and plurilingual skills</p> <p>Linguistic, communicative and plurilingual skills are the skills required to communicate effectively and appropriately with people who speak the same or another language, and to act as a mediator between speakers of different languages.</p> <p>Co-operation skills</p> <p>Co-operation skills are the skills required to participate successfully with others in shared activities, tasks and ventures and to encourage others to co-operate so that group goals may be achieved.</p> <p>Conflict-resolution skills</p> <p>Conflict-resolution skills are the skills required to address, manage and resolve conflicts in a peaceful way by guiding conflicting parties towards optimal solutions that are acceptable to all parties.</p> <p>Knowledge and critical understanding of the self</p> <p>Knowledge and critical understanding of language and communication</p> <p>This includes knowledge and critical understanding of one's own thoughts, beliefs, feelings and motivations, and of one's own cultural affiliations and perspective on the world.</p> <p>Knowledge and critical understanding of language and communication</p> <p>This includes knowledge and critical understanding of the socially appropriate verbal and non-verbal communicative conventions that operate in the language(s) which one speaks, of the effects that different communication styles can have on other people, and of how every language expresses culturally shared meanings in a unique way.</p> <p>Knowledge and critical understanding of the world</p> <p>This includes a large and complex body of knowledge and critical understanding in a variety of areas including politics, law, human rights, culture, religions, history, media, economics, the environment and sustainability.</p>

6.15 An unexpected visitor

Resource 1: instruction sheet

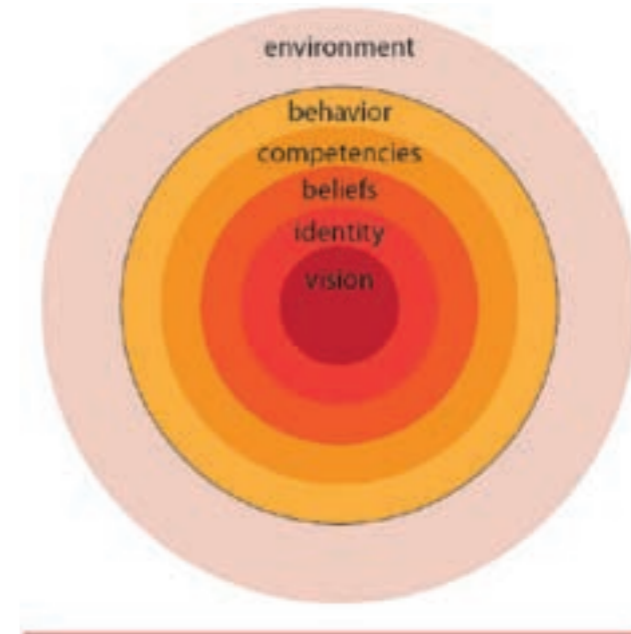
Go out of the theatre. Walk all around the block as drawn on the map. While you are walking, you are answering the questions.



- 1. Behaviour.** What does your school do to make this (example) democratic? This question refers to the *actions* in relation to the environment you described when you were inside.
- 2. Competencies.** What is the school good at? This question refers to *knowledge and skills* and involves what your school/team is competent at doing.
- 3. Beliefs.** What does your school/team believe in to make this democratic? This question refers to *assumptions or beliefs* about the *situation and environment*, which are often unconscious (f.e. 'the students are not competent at...', 'this is a risk', 'this is an opportunity').
- 4. Identity.** Who are you as a school/team? How does your school/team see their role? This question refers to schools' *assumptions or beliefs about themselves*, their self-concepts, and the professional roles they see for themselves.

Resource 2: explanation sheet

The 'onion model' of core reflection- developed by Fred Korthagen³⁷



- 1. Environment.** What do you have to deal with? This layer refers to the setting you face (pupils, classroom, school culture...). What are the external obstacles?
- 2. Behaviour.** What do you do? This layer refers to what you do in relation to the environment.
- 3. Competencies.** What can you do? This layer relates to knowledge and skills and involves what you are competent at doing.
- 4. Beliefs.** What do you believe in? This layer refers to assumptions or beliefs about the situation and environment, which are often unconscious.
- 5. Identity.** Who are you (as a professional)? How do you see your role? This layer refers to teachers' assumptions or beliefs about themselves, their self-concepts, and the professional roles they see for themselves.
- 6. Mission.** What is your ideal, your mission? This layer is about what inspires you, what gives meaning and significance to your work or life. Whereas the layer of identity has to do with self-definitions, the layer of mission is about ideals and important values.
- 7. The core.** In the centre of the onion model are your personal qualities, such as enthusiasm, care, curiosity, courage, steadfastness, decisiveness, openness, flexibility, and so forth.

³⁷ Korthagen, F. A. J. (2014). Promoting core reflection in teacher education: Deepening professional growth. In: L. Orland-Barak & C. J. Craig (Eds), *International Teacher Education: Promising pedagogies (Part A)*, (pp. 73-89). Bingley, UK: Emerald. <https://korthagen.nl/en/wp-content/uploads/2018/07/Promoting-core-reflection.pdf>



6.16 Interesting Encounters

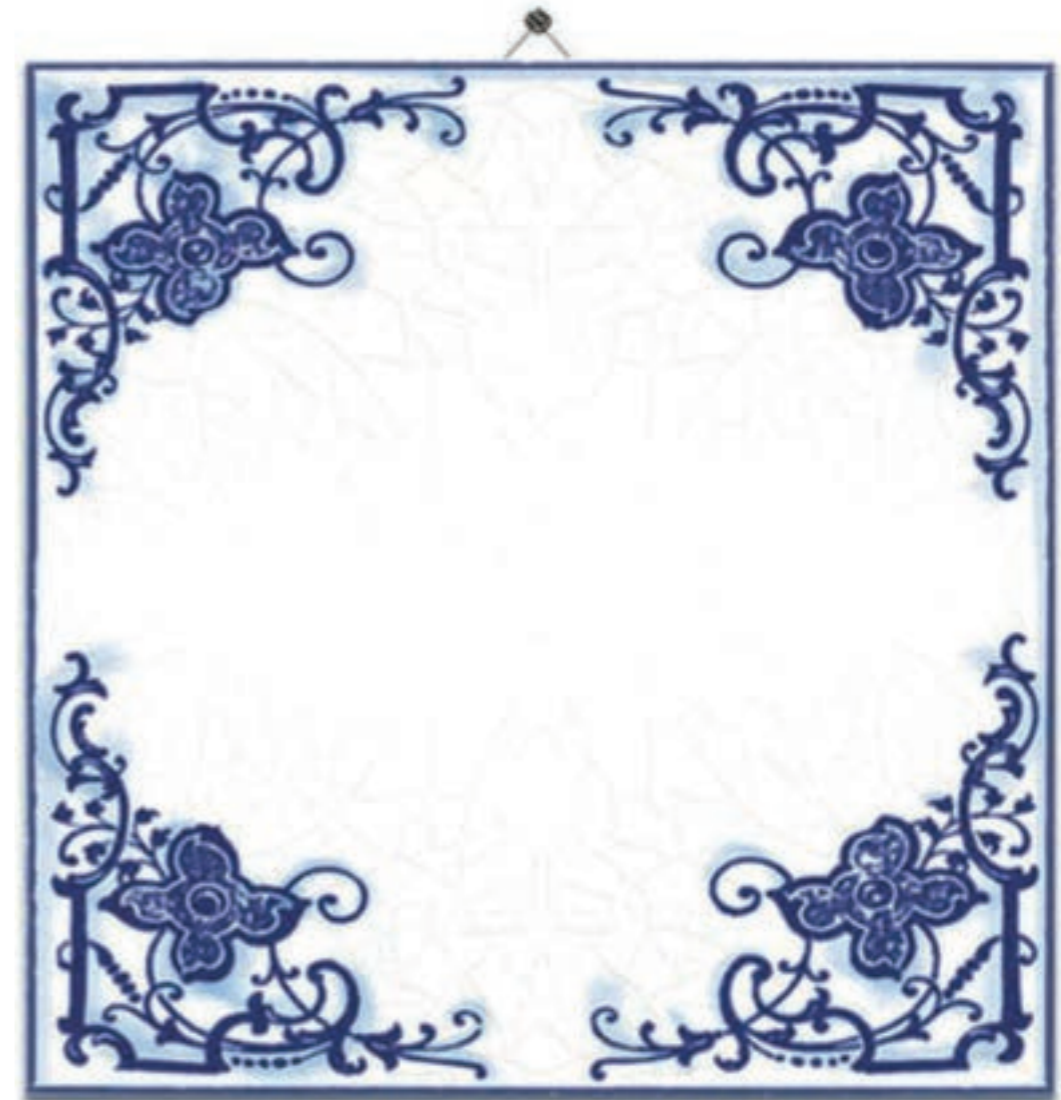
Resource 1: instruction sheet

How would you explain democratic education to the children or young people in your classroom/school?

How would you explain democratic education to your colleagues or school management?



Resource 2: Dutch tile



<https://drive.google.com/file/d/1FRubJ65a23fxQ34JiGBsJ6W8xL3SgADH/view?usp=sharing>



References

- Bacon, K. & Frankel, S. (2014). Rethinking Children's Citizenship. Negotiating Structure, Shaping Meanings. *International Journal of Children's Rights* 22(2014)21-42.
- Biesta, G. (2011). *Learning Democracy in School and Society. Education, Lifelong Learning, and the Politics of Citizenship*. Sense Publishers, Rotterdam/Boston/Taipei.
- Bolton, G., (1992) *New Perspectives on Classroom Drama*, Hemel Hempsted: Simon & Shuster.
- Bowell, P., & Heap, B. (2017) *Putting Process Drama into Action: The dynamics of practice*. Routledge: London.
- Davis, D. (2014). *Imagining the Real: towards a new theory of drama in education*. Stoke on Trent, UK: Trentham Books.
- Dewey, John. *Democracy and Education*. Radford, VA: Wilder Publications, 2008.
- Gee, M. (2011). The contribution of drama. In M. Fautly, R. Hatcher, & E. Millard (Eds.), *Remaking the Curriculum: Re-engaging young people in secondary school*. Stoke on Trent, UK: Trentham Books.
- Gillham, G. (1997). What Life is For – An Analysis of Dorothy Heathcote's 'Levels' of Explanations. *SCYPT Journal*, (34), 9–16.
- Halliwell, S. (2002), *The Aesthetics of Mimesis: Ancient Texts and Modern Problems*. Princeton: Princeton University Press.
- Heathcote, D. (1984). Signs and portents. In C. O'Neill & L. Johnson (Eds.), *Collected Writings on Education and Drama*. Evanston: Northwestern University Press.
- Heathcote, D., & Bolton, G. (1995). *Drama for Learning: Dorothy Heathcote's Mantle of the Expert Approach to Education*. Portsmouth, NH: Heinemann.³⁸
- Korthagen, F. A. J. (2014). Promoting core reflection in teacher education: Deepening professional growth. In: L. Orland-Barak & C. J. Craig (Eds), *International Teacher Education: Promising pedagogies (Part A)*, (pp. 73-89). Bingley, UK: Emerald. <https://korthagen.nl/en/wp-content/uploads/2018/07/Promoting-core-reflection.pdf>
- Korthagen, F.; Nuijten, E. (2019). *De kracht van reflectie. Een sleutel voor de ontwikkeling van leraren*. Amsterdam, Boom.
- Living with Controversy: Teaching Controversial Issues Through Education for Democratic Citizenship and Human Rights (EDC/HRE) Training Pack for Teachers: <https://rm.coe.int/16806948b6>
- McAteer, M., Hallett and F. Murtagh, L. (2010) *Achieving your Masters in Teaching and Learning*. Exeter: Learning Matters.
- Neelands, J., (2002) *11/09 The space in our hearts*. Drama Vol 9 No 2 in Neelands, J., (2010) *Creating democratic citizenship through drama education*. Peter O'Connor ed. Stoke-on-Trent: Trentham Publishers
- O'Connor 2013 in Anderson & Dunn (2013). *How Drama Activates Learning- Contemporary Research and Practice*. London: Bloomsbury.
- Scaramuzzo G. (2016) *Aristotle's homo mimeticus as an educational paradigm for human coexistence*, in *Journal of Philosophy of Education*, Vol. 50, No. 2.
- Stradling, R., Noctor, M., Baines, B. (1984). *Teaching Controversial Issues*. London: Edward Arnold
- Taplin, O. (1979). *Greek tragedy in action* (Reprint with revisions 1985). London: Routledge.
- Taylor, P. (1998). *Redcoats and Patriots*. Portsmouth: Heinemann.

³⁸ Many useful resources can be found at www.mantleoftheexpert.com



Useful Websites

- Further information about Sándor Petőfi: <https://www.britannica.com/biography/Sandor-Petofi>
- Some Sándor Petőfi poems in English: <http://mek.oszk.hu/06500/06567/06567.htm>
- For a relatively quick overview of The Hungarian uprising please visit <https://www.bbc.com/bitesize/guides/zghnqhv/revision/1> Here you can find details about the public uprising in Hungary against the USSR, which contextualised the workshop.
- Education for Democratic Citizenship and Human Rights (EDC/HRE): <https://www.coe.int/en/web/edc>
<https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016806ccc07>
<https://rm.coe.int/prems-008318-gbr-2508-reference-framework-of-competences-vol-1-8573-co/16807bc66c>
<https://rm.coe.int/prems-008418-gbr-2508-reference-framework-of-competences-vol-2-8573-co/16807bc66d>
<https://rm.coe.int/prems-008518-gbr-2508-reference-framework-of-competences-vol-3-8575-co/16807bc66e>



Co-funded by the
Erasmus+ Programme
of the European Union

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use that may be made of the information contained therein.