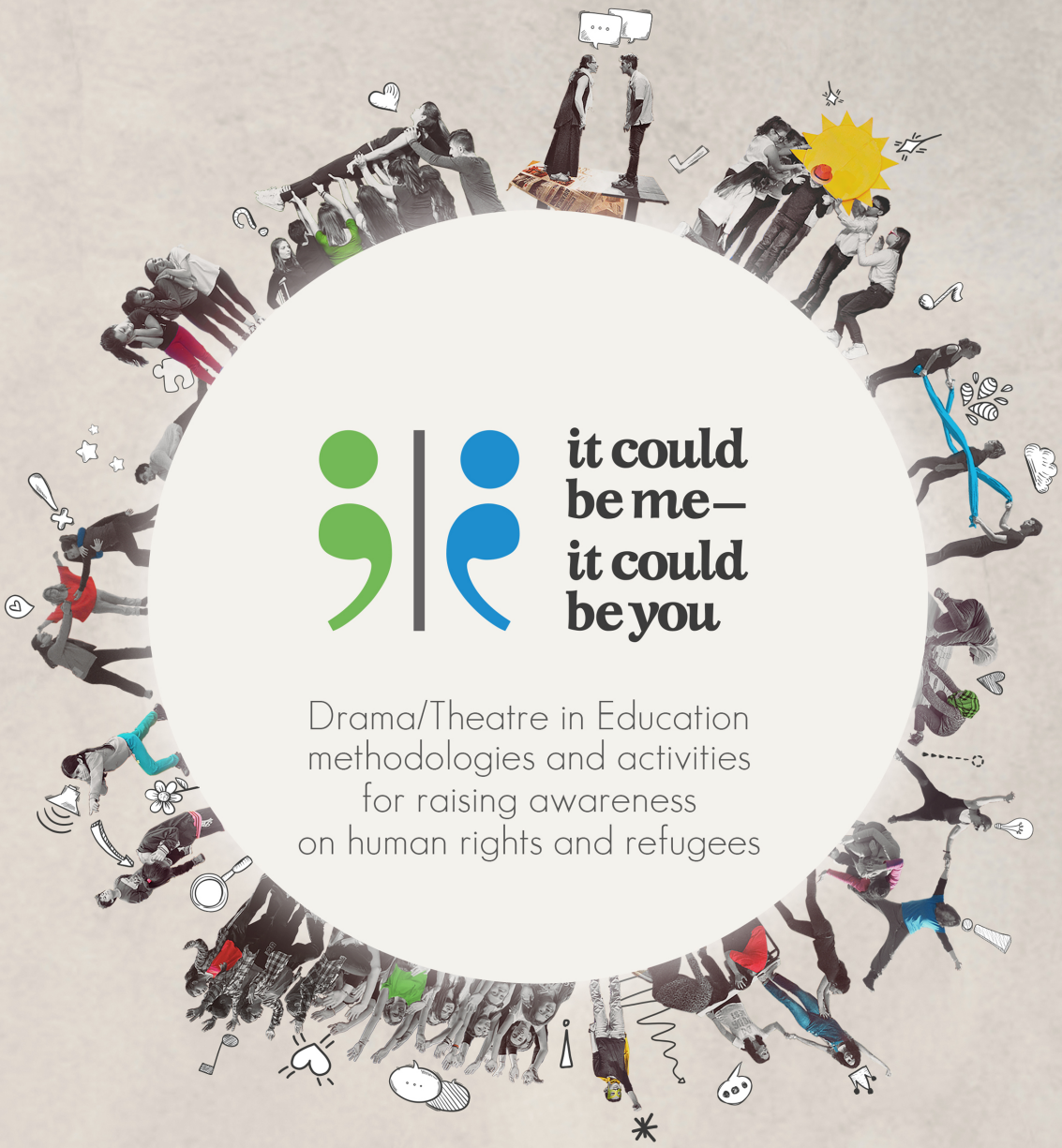

it could be me– it could be you

Drama/Theatre in Education methodologies and activities for raising awareness on human rights and refugees

Edited by **Nassia Choleva**

Hellenic Theatre/Drama & Education Network
member of International Drama/Theatre and Education Association (IDEA)

In partnership with UNHCR The UN Refugee Agency

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Athens

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“If you want to go fast,
go alone;
but if you want to go far,
go together.”

African proverb

CONTENTS

Introduction

It took us around two years thinking about recording, organising and publishing the material generated in the *It Could Be Me – It Could Be You* project, so that it would become a useful tool in the hands of teachers. The project's full title is "An awareness-raising project, targeting the educational community at large, on (issues of) refugees and human rights, using experiential learning, theatre and educational drama techniques", and it was implemented by the Hellenic Theatre/Drama & Education Network (TENet-Gr) and UNHCR, the UN Refugee Agency, in Greece. Since 2015 an extensive team of experienced trainers, facilitators and drama teachers from various backgrounds and expressing different views, yet with common intents, have been planning, testing, rejecting and creating workshops for students and teachers, aspiring to inform on and raise awareness about human rights. Another group of associates regularly introduces more focused courses in theoretical educational and drama-in-education approaches for the benefit of the trainers' team.

The publication of this book realises a wish of recent years: this incredibly creative and dynamic versatility we have been experiencing in action all this time is also reflected in the collective authorship of this, a publication that combines theory and practice, containing a series of texts that do not merely describe actions but attempt to clarify a methodology and the basic principles for the role of the teacher-facilitator who uses theatre/drama-in education (Pammenter, 2018; Pigkou-Repousi, 2019).

The book addresses teachers interested in using theatre/drama methodologies and activities in class or in their classes/groups to process issues related to human rights, in general, and to rights of refugees, in particular. Reading the texts in this book, teachers who have attended part of the training courses of the project can remember and decode the activities and processes they had experienced. Those who encounter such material for the first time may find the ideas interesting to use in the classroom or with their classes/groups, following the accompanying methodology. It is evident, however, that this book cannot, in any way, replace the actual experience of such a process — it can only accompany it. This is why it is underlined that any teacher willing to use an experiential process with their students should keep seeking out actual participation in such training opportunities. It is not possible to properly guide a students' group through this experiential route if one has not experienced a similar course of action themselves.

Similar to any publication, this one could not but be subjected to limitations, since it cannot exhaust all topics touched upon, referred to or hinted at. For example, even if it sounds like an oxymoron considering the book's title, its content

originates from the presentation, analysis or research into Human Rights Education (HRE). As a relatively recent research and practice discipline, HRE still arouses a feeling of discomfort among researchers who are trying to systematise and classify its features; this is because it has been impossible, so far, to find a single model or definition to fit all potential contexts of formal or informal education in various countries (Flowers, 2017). Concerning specifically Greek reality, developing a human rights culture can only be promoted partially through the cognitive disciplines taught in some of the Schools of Education/Pedagogical Departments of Greek Universities (Pantazis, Papageorgiou, 2013). Nevertheless, the common background for all HRE teachers is the realisation of the basic 2012 UN Declaration, according to which HRE should entail three aspects:

- Education *on* Human Rights: includes providing knowledge and understanding of human rights norms and principles, the values that underpin them and the mechanisms for their protection.
- Education *through* Human Rights: includes learning and teaching in a way that respects the rights of both educators and learners.
- Education *for* Human Rights: includes empowering persons to enjoy and exercise their rights and to respect and uphold the rights of others (UN, 2011).

This book assumes that the reader has already been, in some manner, involved in the field of human rights (HR), and has been informed about them and the basic relevant documents, e.g., the Universal Declaration of Human Rights (UN, 1948) and the UN Convention of the Rights of the Child (UN, 1989). In other words, readers are assumed to have the capability and desire to support HR educational processes (regarding knowledge transference) but are also seeking substantial and more effective approaches similar to those experiential learning provides. The content of the pages that follow focus more on learning processes implemented *through* human rights, so as to encourage educators who use theatre/drama to adopt methodologies that embrace interculturalism and respect the rights of their students. The authors hope that their recommendations will help empower both teachers and class/group members and, possibly, allow both sides to more actively enjoy their rights and to respect and defend the rights of those around them.

The material of this book does not propose solutions for the issue of refugees or for educating refugees, as it would by far exceed its contents and aim. Nevertheless, the book does transfer know-how and the tested experience of several professionals from the field of education and hopes that it can offer a springboard towards improving relationships among students, teachers and parents to ensure that a more democratic school can be created and significantly contribute towards substantially reducing social inequality through the system (Charavitsidis, 2013).

This is all possible through the beauty, inspiration and creativity that theatre/drama-in-education can provide.

Book Structure

The *first chapter* of the book starts with an overview of the *It Could Be Me – It Could Be You* project, prepared by Nikos Govas, general coordinator of the project from the Hellenic Theatre/Drama & Education Network (TENet-Gr), and Eva Savvopoulou and Popi Dionysopoulou from the Communications/Public Information Unit of the UNHCR office in Greece. In their article, they describe the starting point and course of the *It Could Be Me – It Could Be You* project, its methodological choices and organisation aspects. The authors describe the dynamic relationship between the developments of the refugees' situation in Greece and internationally and the way the *It Could Be Me – It Could Be You* project is affected, since such changes keep impacting and updating the structure, content and priorities of actions in the course of time. This article describes all aspects of a project approaching the refugee phenomenon from a 'second' front, i.e., from the perspective of longer-term goals for education, inclusivity and harmonious coexistence of people through solidarity and respect for human rights.

In all these years there have been various project actions, which have almost become stand-alone ones, either due to the wide range of their application or due to their structure and content. The first one described is *Monologues across the Aegean Sea*; the initial event involved twenty-eight unaccompanied refugee children who arrived in Greece in 2016 and resided in shelters run by PRAKSIS NGO in Athens and Patras. Their participation in structured drama workshops led to creative writing. Their texts are not interview transcripts about their journeys, but the testimonies of twenty-eight adolescents about their dreams, wishes and fears. Hara Tsoukala, a pedagogue and action coordinator, describes the process through which these texts were born, were transformed into a bilingual publication and incited the international educational and theatre/drama-in-education community to actions in Greece and abroad. *Monologues across the Aegean Sea* was a distinct action that started in 2016 and peaked in 2017, at various school festivals in numerous towns in Greece and abroad, leaving behind a global legacy for theatre/drama-in-education and more.

Christina Krithari, drama teacher, describes how Forum Theatre performance *The Multicolour Migration of the Butterfly* was created. It became the core for a drama-in-education workshop that has been travelling around Greece since 2016. The play concerns the efforts of Electra, a secondary school student, to help Rama attend school, despite the reactions of a fraction of the Parents' Association of their school. The imaginary names of the main characters and the school of the play echo true incidents, conditions and stories. The performance was based on Documentary Theatre techniques and Newspaper Theatre by Augusto Boal, using 2016

news items from Greece and actual dialogues from social networking media, from recordings of dialogues among family and friend groups; the original, authentic material was jointly processed by the theatre coordinators and a group of teenagers.

The *Together* action was also launched in 2016 to create opportunities for substantial creative and intercultural encounters and exchanges between children and youngsters from Greek schools and refugee children. This action, which keeps evolving over time, can take numerous forms and function in various contexts. In their article, Nikoletta Dimopoulou and Sonia Mologousi, drama teachers and successive regional project coordinators for Southern Greece, refer to four such good practice examples. The cases presented are but a small sample of the numerous *Together* actions that have been organised in the framework of the *It Could Be Me – It Could Be You* project. The aim of the article is to showcase four working models with graded organisational demands and to explain their organisational features and necessary resources, as required in each case, in order to achieve a substantial intercultural dialogue (verbal or non-verbal).

The chapter concludes with an article which, through numbers and quantitative data, attempts to investigate the needs, attitudes, and perceptions of the *It Could Be Me – It Could Be You* project, as well as the impact it might have on the teachers being trained. Nassia Choleva, a drama teacher and Ph.D. student in Drama-in-Education, and Antonis Lenakakis, Associate Professor at Aristotle University of Thessaloniki, systematise and document research data collected from numerous questionnaires during three survey phases over a two-year period. Using a truly wide sample of more than nine hundred teachers from twenty towns, the article reflects the basic training offered by the project and its positive influence on the teachers who have participated in it through the years.

The *second chapter of the book* contains a series of theoretical texts that focus on various educational principles, which led to the *It Could Be Me – It Could Be You* project. These approaches, ingrained in the educational and training approach of the project, have not only been and remain its pillars, but have also served as the main thematic lines for the internal education of project staff members, facilitators and associates throughout the years, the trainers being the authors themselves.

Betty Giannouli a sociologist, theatre/drama pedagogue, Specialised Teaching Staff member at the Department of Early Childhood Education of the National & Kapodistrian University of Athens, refers to the importance of a student's experience and a student-centred approach in the learning process. She examines the field of theatre/drama-in-education as the experiential and transformative medium par excellence and refers to the two major approaches the *It Could Be Me – It Could Be You* project puts to use: Drama in Education, as developed by Dorothy Heathcote in Great Britain and the Theatre of the Oppressed, created by Augusto Boal in Brazil. Referring to the training of teachers and the students' workshops

of the course, Giannouli concludes that social problems can be analysed within the group in a joyful, playful manner, through negotiation and dialogue, while the interaction between teachers and students is a course leading to understanding and a change in the way we view the world.

In her article, Christina Zoniou, a member of the Specialised Teaching Staff with the Department of Theatre Studies, Faculty of Fine Arts, University of the Peloponnese, Greece, discusses the concepts of *culture*, *identity*, *diversity*, in the light of interculturalism and intercultural education. She presents various models of perceiving culture and refers to a range of cultural components, such as the perception of masculinity and femininity, spatiality, slow and fast messages, monochronic and polychronic time, and so on, which influence the behaviour and participation of students in the educational process. Having examined the parameters of the multiple identities we all have, Zoniou concludes that there is a need to recognise the dimensions of students' diversity from the teacher's perspective, since the latter often seems to conflate the multicultural and intercultural models of managing otherness. The author underlines that, when the teacher, artist or facilitator is aware of how to interculturally manage students' diversity and is interculturally competent, then the theatre/drama workshop they are coordinating can truly become a vehicle for individual and collective empowerment of all parties involved.

Brendon Burns, Head of Applied Theatre & Community Drama at The Liverpool Institute for Performing Arts (LIPA), in one of his interviews concerning the book, focuses on group facilitation and coordination practices and theatre/drama workshop used in a process cultivating democratic values. Through his wide range of experience, he records and presents useful instructions and advice on how a culture of democratic dialogue can be built and maintained within a group's learning and exploring process using theatre/drama. The teacher who coordinates a theatre/drama workshop can find truly useful general principles ruling the coordinator's role, as well as specific advice for facilitating a group around 'hot' issues, which often remain unspoken or make us feel unqualified to tackle them in the context of our lessons or workshops.

Kostas Magos, Associate Professor at the Early Childhood Education Department of the University of Thessaly, Greece and an expert in intercultural education, analyses a case study based on intercultural education: through using selected objects and the approach recommended, a teacher and group coordinator can lead a group/class along a course so that all identities and stories are accepted by the rest of the team to ensure everyone owns them. Students feel that their multiple identities can be contained and expressed within the group, are being respected and serve as a source of inspiration for all members, who are enriched with them. Through the practical implementation of the ideas recommended, the author connects theory and practice and proposes a truly useful and effective path of learning for any class and group of students, regardless of their age.

Finally, Marios Koukounaras-Liagkis, Assistant Professor at the Department of Theology, National and Kapodistrian University of Athens, and a researcher of theatre/drama courses/projects, and Aggelos Vallianatos, an adult educator and trainer, focus on matters of culture, religion and education. The authors support that it is impossible in our times to comprehend culture and politics, in general, without referring to religions. They thoroughly elaborate on the need for every citizen -much more so for every teacher- who wishes to recognise the identity elements of those around them and the extent to which their (lack of) faith influences this identity, to have sufficient knowledge about religion. So, in an intercultural light, the authors analyse the features of Religious Education in our times.

The *third chapter* responds to the fundamental need for creating this book: to record all training seminars/courses and theatre/drama workshops created/held from the beginning of the *It Could Be Me – It Could Be You* project from 2015 to the autumn of 2019. Each one of the texts describes the activities proposed in a step-by-step manner; however, it does not stop there. Since every workshop was created by experienced professionals in the field and observes specific drama-in-education and educational principles, the articles that follow include an introductory part, in which the basic educational principles are explained, along with instructions on how a teacher can coordinate their class/group, and other related points. For example, the stories and starting points used in workshops are given as a canvas on which social matters can be presented and explored within a safe context and from a distance, using symbolic or other means. It is clear that a refugee student will not be able to participate, feeling comfortable and secure, in a workshop in which the main hero is a refugee and her/his story is presented, because this would feel too close for comfort. In such a case, selecting a theme ceases to be a supporting aspect of the learning process and entails a major risk of being traumatic for some of the participants.

Therefore, the rationale behind this chapter is to avoid a mere presentation of instructions and exercises, which might appear useful yet offer nothing but a plain prescription. The aim of these texts, similar to that of the entire book, is to explain to teachers the general methodology and approach that should be adopted if they want to truly facilitate their class/group. In this case, teachers should not be looking for cut-and-dry recipes that work in any context, but for learning processes they have to design and plan, as well as for a set of tools from which they themselves -and no other- will choose the most useful ones for any given occasion. Another aim is for the teacher to work as a researcher so that they may seek appropriate sources when designing a particular course for themselves and their groups; this is why the text is complemented with a list of useful references. This chapter is divided into two parts: a) the shorter or longer educational theatre/drama training courses/seminars for teachers; b) a range of theatre/drama workshops that mainly address students and have a more specific thematic focal point.

The first one presented is the twenty-hour training theatre/drama seminar designed for teachers of all levels and disciplines. This was the very beginning of the *It Could Be Me – It Could Be You* training seminar and the mould for all following seminars and workshops created within it. Nassia Choleva, Jenny Karaviti, Nikos Govas, the theatre/drama pedagogues and basic project trainers, who designed this training workshop, describe all the basic principles observed, the methodology of the educational process and its most important features, for the benefit of educational facilitators who want to work in this manner with their classes/groups. A typical feature is that part of the principles set out in this text are embraced by the other authors in their articles, and adapted each time to the needs of the group at hand (whether for different educational levels or for various thematic focal points). The exercises and activities repeated in the book are initially explained in this text. The training course, as described here, was designed for a group of adults and used materials related to their own needs for awareness raising and learning about human rights and refugees. The authors stress that a teacher who wants to implement elements taught in the workshop with his/her own class/group, has to first identify their needs, the basic features of the class/group members and the framework within which the work is to take place (time limits, objective, classroom conditions, etc.).

The steadily increasing presence of refugee students in Greek school classes from 2017 onwards made teachers feel disconcerted, as often expressed during training sessions. Implementing the tools provided to teachers during this twenty-hour training in practice made it evident that, when a school class includes refugees, it would be improper to use these tools the way they stand, as a whole or in part, indiscriminately or without due care. That is why theatre/drama pedagogues Nikoletta Dimopoulou, Nassia Choleva, Sonia Mologousi and Iro Potamousi created an eight-hour supplementary training seminar addressing, in a more focused manner, teachers who have refugee children in their classes or schools. In their texts, these pedagogues provide alternative ways of approaching the material and activities, so that teachers can fully include all team/group members, even at the initial communication and contact stages, when no common language code has yet been established in the classroom.

Georgina Kakoudaki, a theatre/drama pedagogue, theatre specialist, and director, designed and analyses a training seminar for teachers, which uses techniques from Documentary Theatre, so that a group may create short scene performances on issues of identity and on one's personal life journey. The author proposes a creative process during which our personal stories become the main working material for the class/group and serve as recorded documents and starting points for organising a collective executive process that can be directly presented to an audience. Beyond personal narratives, this process also uses the natural space where the 'performance' is presented, which becomes as important as the story it

contains. The contents of the author's workshop are described in such a manner so that the teacher, fully respecting the educational and aesthetic principles of the workshop, may easily implement similar activities with his/her students.

The second section of the chapter includes a series of workshops that have been used by project facilitators with students but have also become the content of training seminars for teachers. What is achieved when using a book, a text, a fairy-tale or even an actual play as a springboard is to establish the framework of a story, the processing of which will highlight and explore themes related to human rights. Students are invited to assume roles and improvise, as well as to reflect on the action after de-roling. Some of the workshops approach human rights and refugee themes in a wider context: They symbolically tackle questions of 'otherness', diversity, coexistence, inclusion, solidarity, and active involvement. In some other workshops, the main character(s) or central personae are refugees who unfold their stories. Once again, it should be stressed that in such cases the teacher needs to be particularly attentive so that these workshops are not used with groups of students that include refugee children.

Mainly focusing on pre-school children and the early primary school grades, Manto Kouretzi and Stelios Vgages, teachers, and playing-through-theatre animators, describe a workshop that focuses on diversity and accepting it. In their article, they describe all stages of playing-through-theatre under the title *I, you, we, together* and provide invaluable animation advice. Furthermore, they propose a series of useful warm-up and wind-down activities to be used before and after playing-through-theatre, under the teacher's coordination. Such activities can be linked to other subjects or modules of the curriculum, providing opportunities for interdisciplinary project approaches.

Katerina Poutachidou, Rita Poutachidou and Christina Zouridou, drama-in-education teachers, present the workshop titled *The Elephant, the She-Squirrel and the Ant*, which they created on the basis of the Czech fairy-tale *The Elephant and the Ant*. Using Playing-through-Theatre and Drama-in-Education techniques as a vehicle, as well as narration, guided improvisation and the 'teacher-in-role' technique, as their main tools, the authors invite pre-school and early primary school children to a process of thinking and exploring concepts such as solidarity, diversity, inclusion and active involvement.

Based on another fairy tale, an African one this time, Eirini Marna, a drama-in-education and kindergarten teacher, describes the workshop *Why Do Bats Hang Upside Down?* This tale follows the story of a bat, which is not accepted by either land animals or birds because of its unusual features. The workshop is based on Educational Drama and mainly uses narration and the 'teacher-in-role' technique; it allows the class/group to tackle matters related to diversity and accepting it in a symbolic manner.

In another workshop, Eirini Marna works on the story of *Eirene* [*Peace*, in

Greek][1], a little girl forced to flee. The story follows the girl along her journey and the different ways she was received in a series of countries she went through. This workshop uses the principles and techniques of Educational Drama, mainly those of narration, improvisation and drama circle. Such a workshop may be of interest for teachers who want to raise awareness about the rights of the child within a group of participants.

Moving on to workshops addressed to large groups of primary and lower secondary school students, Antigone Tsarbopoulou, a language & literature and primary school teacher, used *Tough Nut*, a book by Eleni Svoronou, as a starting point; she created a workshop that implements numerous techniques and activities used during the twenty-hour teachers' training course described above. An incident that happened in the classroom is narrated through the eyes of Ayşe, the main heroine, who felt she was in a very difficult spot. Gradually, the workshop unfolds her entire story and explores the attitudes, behaviour and responsibility -individual and collective- of all those who may be involved in daily school routine incidents (students, teachers, parents), the intent being to approach related parameters of the refugee phenomenon. This workshop is one of the earliest of the *It Could Be Me – It Could Be You* project, which means it has been held in numerous towns with many students' groups and has helped teachers highlight human rights aspects experientially and through the students' own eyes.

For older primary and lower secondary school students, Giouli Douvou, a theatre/drama pedagogue, created another workshop based on *Boy with a Suitcase*, a play by Mike Kenny. Her approach to the play uses the principles of intercultural education, combined with Educational Drama techniques. This workshop is a good example of implementing a particular technique, namely that of 'compound stimulus': A suitcase containing a number of objects becomes the springboard for deploying the story of Naz, the main hero, who is a refugee travelling without his family. Exploring the items in the suitcase helps groups of students recreate the boy's story, mainly aspects of his identity, his family, his relationship network, and, above all, his needs and wishes. Following the activities suggested, students can be guided to short stage acts performances, which lead the group to a full presentation of the play, mainly using their bodies and incorporating elements of drama dialogue. This workshop may be useful for teachers interested in creating a result that can be staged through a learner-centred technique, and willing to include their students as creators.

For lower and upper secondary school students, i.e., adolescents, three of the basic theatre/drama pedagogues, who worked with groups of unaccompanied children in the *Monologues across the Aegean Sea* action, composed a series of activities using elements and techniques that can work in class with the help of the teacher. Iro Potamousi, Sonia Mologousi and Giorgos Bekiaris propose a workshop along the motifs of the Monologues. What prevails here is sounds, images, and the body, while verbal elements and silence are of secondary importance;

1 Based on Karlinchen, a story by Annegert Fuchshuber; see UNCHR video, translated as 'Carly' in English by Florence Howe & Heidi Kirk and available at https://youtu.be/oF1HGfg2bSo

the process leads the group to composing short stage acts/scene performances. These can be presented to the members of the same group or -following appropriate processing- to a wider audience. The *Monologues* workshop aspires to enable students' personal quests, in response to their individual needs, and their wishes to seek the voices of their peers; they may well have truly different experiences and life courses, but these are still similar for all adolescents.

Finally, for older students (older lower secondary and upper secondary school students), Avra Avdi and Jenny Karaviti, theatre/drama pedagogues and language & literature teachers, have created and present a playwriting workshop that explores verbal and, particularly, non-verbal aspects. Their design aims at exploring silence and what it may hide. Based on Pinter's one-act play *Request Stop*, the teachers propose a working process of elliptic theatrical discourse and creative writing, always aiming at stage improvisation and performance. The theatrical text is a starting point to deploy concepts such as stereotypes, verbal abuse, xenophobia, and internalisation of violence, which can be further explored in depth by students of these ages.

In the last part of the book, readers can find more information about the persons and organisations who have been contributing to the implementation of the *It Could Be Me – It Could Be You* project over the years. They can also find examples of documents and other texts that have been put to use as springboards for the workshops described, go through a list of similar training courses, which provide additional educational material, and search through an index of all exercises, games and techniques that appear in the book.

Finally, one can find CVs of all authors/contributors in this publication, all invaluable supporters of the project, as trainers, facilitators, or administrators/managers.

This book could not have been created without the incessant creative force of facilitators, trainers, and coordinators of the *It Could Be Me – It Could Be You* project and the support of all the members of the Hellenic Theatre/Drama & Education Network (TENet-Gr) and UNHCR in Greece, nor without continuous search for new, more effective ways and a vision for an education that is enjoyable and respects human rights. All of them, members of the same family, selflessly and lovingly, have created the content and structure of this project. Their contribution to date is far beyond any acknowledgement. There are no words to describe the gratitude felt for their contribution to this effort. This publication belongs to and is dedicated to them.

Nassia Choleva
Chief Editor

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The *It Could Be Me – It Could Be You* Project

The *It Could Be Me – It Could Be You* Project

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Abstract

It Could Be me – It Could Be you is an awareness-raising project on human rights and refugees targeting the educational community at large, using experiential learning, theatre and Educational Drama techniques.

It was planned in 2015 and has been organised and implemented in Greece since then by the Hellenic Theatre/Drama & Education Network (TENet-Gr) in association with and the support of UNHCR, the UN Refugee Agency, in Greece.

The project primarily addresses members of the educational community, namely teachers and students of primary and secondary education (teachers, education officials, parents), as well as youth trainers, local community members, human rights advocates, University students, youth animators, etc.

The *It Could Be Me – It Could Be You* project seeks to provide resources and tools for the promotion of tolerance, solidarity and peaceful co-existence between the local community and refugees, and respect for human rights. Its activities aim to help eliminate manifestations of racism within schools and promote inclusion of refugees in schools and the educational community. This is attempted through the organisation of training seminars for teachers and the support to schools that implement similar programmes using experiential teaching and theatre and educational drama techniques.

All project actions are provided free of charge by specially trained and certified drama/theatre teachers and facilitators of the project. The project and its educational material have been approved by the Greek Institute of Educational Policy & the Greek Ministry of Education, are certified by the International Drama/

Theatre and Education Association (IDEA) and have been approved as an "IDEA Land and Home" project.

The project has been implemented (as of Autumn 2019) in more than 70 Greek towns in cooperation with educational authorities and education officials, local authorities and municipalities, Universities, human rights organisations (formal or informal), teachers' unions, parents' associations, art bodies, and so on.

The Context

Every two seconds a person is forcibly displaced somewhere around the globe. People uprooted by war, violence and violation of human rights are seeking safety, protection and a better future for themselves and their families. The number of people forced to flee their homes exceeds 70 million; this makes it clear that forced displacement is a phenomenon that has always existed and is a reality for all modern societies. Greece has been traditionally a refugee and migrant receiving country, given also its geographical position; therefore, the need for raising awareness, providing accurate information, and fostering understanding about refugee-related matters has been among the priorities of UNHCR office in Greece.

UNHCR has established a long-standing cooperation with the members of the educational community in Greece within its efforts to provide information and communicate about refugee issues with an emphasis on younger generations. Furthermore, the Hellenic Theatre/Drama & Education Network (TENet-Gr) has a wealth of experience in training matters and using Educational Drama and other theatre techniques as a means of social intervention. It was due to these facts that the *It Could Be Me – It Could Be You* project emerged. The project started in 2015 as a follow-up to similar actions undertaken by UNHCR as well as TENet-Gr. Their aim was to respond to the needs for support and training of teachers in a more focused and cohesive manner, as well as to raise awareness in the broader educational community in the aftermath of a period marked by the sharp rise of racist violence, intolerance and xenophobic public discourse.

A few months after the project started, including a few educational interventions, and, particularly, until the beginning of 2016, a new reality had emerged: almost a million refugees and migrants had crossed the Aegean Sea trying to reach Europe. Images of parents with young children arriving in tears at the shores of Greek islands shook the conscience of people around the globe. As the numbers of those arriving and the toll of human lives rose, solidarity gestures and humanitarian actions peaked. Thousands of people opened their homes, individually or in groups, particularly around the border areas — which were most impacted by the phenomenon — and embraced those arriving; they proved that fear of the unknown and the alien can be overcome in practice.

In this climate of solidarity and compassion, the educational community of the

country was present from the very early moments and assisted through coordinating support actions, collecting emergency supply items and sending aid where it was needed. The refugee issue not only appeared in news headlines but became a reality in the daily life of schools. The *It Could Be Me – It Could Be You* project was called to further strengthen and enhance the efforts already undertaken to support refugees by all the more schools and educational bodies. On the other hand, not only were schools willing to help, but they were called upon to receive an increasing number of refugee students in the framework of the efforts coordinated by the Greek Ministry of Education for the gradual inclusion of refugee children into the formal education system.

The grand majority of teachers and students welcomed refugee children with an open mind, offering them a sense of returning to the normality they had so been deprived of. However, the teachers welcoming refugee children who had suffered traumatic experiences in their countries of origin and during their desperate journeys had to face new challenges and problems. The need for educational tools and further training that would consider this reality kept being expressed all the more intensely by teachers participating in the *It Could Be Me – It Could Be You* project. Enhancing intercultural readiness and empowering teachers were proven to be significant factors in responding to special educational and other needs of refugee students.

Besides, in order for refugee students to be smoothly included in the educational system, as well as for refugees, in general, to be socially integrated, the need for intercultural actions and opportunities is increased, so that refugees and the hosting communities can come into contact and share their daily life experiences. Efforts to support teachers and promote joint actions in the school community, within which students, parents, teachers and the neighbouring schools can get closer, can act as a catalyst not only towards inclusion of refugee children in the education system, but, more broadly, of their families within the local societies they have started living with.

This is why, gradually, the *It Could Be Me – It Could Be You* project tried to contribute towards meeting new or differentiated needs depending on the location, considering the catalytic role that school can play in creating a positive attitude and helping a community change. In order for such a change to occur, of course, long-term coordinated efforts have to be made by authorities, associations, civil society organisations and other agencies. This is why, throughout the project, synergies and networks kept being developed. Such networks can perceive local needs and support and empower their members so that they may coordinate to find solutions and offer mutual help, even with meagre means or even when the surrounding climate or prevailing voices may be expressing diametrically opposing views.

The *It Could Be Me – It Could Be You* project between 2015 and 2019

The *It Could Be Me – It Could Be You* project was designed in 2015 taking into consideration the challenges described above regarding the issue of refugees in Greece and with the main objective of raising awareness on refugees and human rights among teachers and the local population. Initially, seminars for teachers were held in four Greek cities (Athens, Patras, Thessaloniki, Rhodes) using theatre techniques. Furthermore, small school networks were established in Attica to explore human right issues.

The following year (2016), the project expanded to include more targeted school visits and interventions holding workshops for students, while it also deployed into numerous other parts of the country. Furthermore, new actions were created in the framework of the *It Could Be Me – It Could Be You* project in response to current developments and needs, such as the *Monologues across the Aegean Sea* (see below). There were also established additional project hubs in selected cities (Patras, Trikala, Thessaloniki), where project actions had been previously held; in turn, these teams gradually multiplied their associate facilitators and trainers, as well as local coordinators and they became regional hubs of the project: Thessaloniki is the hub for Northern Greece, Trikala for Central Greece, Patras for the west of the country and the Ionian Islands, and Athens for Southern Greece, the Aegean islands and Crete. With time, each region established a team made up of the Regional Coordinator, at any given time, an assistant, trainers, and facilitators, as well as the Local Coordinators of other regional towns.

By autumn of 2019, the *It Could Be Me – It Could Be You* project had reached around 70 towns and cities through its actions; besides *training seminars* and *student workshops*, the project has also been present through *local school festivals*, *interactive performances* and *actions* under the title *Together*, which addressed mixed groups of refugees and members of the local community.

The specific *goals* of the project are:

- To provide training to teachers and other members of local communities and groups as well as access to resources for educational and informative material and teaching tools for the use of theatre/drama techniques with a view to promote tolerance and solidarity.
- To engage students and young people through participatory processes and theatre/drama techniques, to disseminate information and raise awareness about the refugee phenomenon.
- To create opportunities for participatory activities addressing refugee and local communities and to promote inclusion and prevention of racism in classrooms and the local community.

- To promote networking among schools, academic institutions, local authorities and agencies active in similar fields.
- To reinforce related initiatives and good practices already implemented within the schools and further promote their dissemination and expansion.

Priority to teachers

The school environment (curricular and extra-curricular) is considered most suitable for promoting an inclusive approach. Besides, Theatre/Drama-in-Education is considered a valuable tool for experiential learning, developing empathy, and creating a safe environment for substantial intercultural exchange and communication.

Based on the above, in the context of the project, emphasis was placed on supporting teachers as the fundamental levers for promoting the inclusion process.

In brief, such support includes the following:

a) Teachers' training through a series of experiential seminars/courses aiming to raise awareness about the main project themes, and to help participants familiarise themselves with specific theatre/drama techniques and activities.

b) Theatre/Drama pedagogues' interventions at school in the context of cooperating with teachers and supporting the latter's work with their group of students while implementing drama-related techniques.

c) Presentation-exchange of practices between schools through organising meetings of teachers, student groups and schools, school festivals, etc.

d) Opportunities for reflection through organising relevant processes at the student group level, at the local teachers' level, and at the theatre/drama pedagogues' and other project associates' levels.

e) Useful educational material, which is collected and continuously enriched and made available to teachers, either during seminars/training courses or through the project website.

The *It Could Be Me – It Could Be You* actions

The *It Could Be Me – It Could Be You* project is deployed through the following six actions:

Action 1: Teachers' seminars

These are training seminars aiming to raise awareness among and empower teachers, as well as other local society members. The project provides a series of different, longer or shorter, seminars/training courses to help teachers design an action on human

rights involving their students. Such an action could be implemented in the classroom, in the context of a subject/project or on the occasion of a school celebration or homage event; it may also be an extra-curricular activity, such as a theatre/drama group or as part of another schedule of school activities and so on. These seminars put to good use theatre techniques and Drama-in-Education elements from Forum Theatre, Documentary Theatre, dramatisation of fairy tales or literary texts, music, movement, photographs, video or other techniques. The educational material used comes from UNHCR and the Hellenic Theatre/Drama & Education Network (TENet-Gr), and it is adapted to suit various ages in all educational grades. Indicatively: *Experiential learning activities on human and refugee rights*, *Passages*, *Not just Numbers*, *Eirene* [*Peace*, in Greek][1], *You as I, Monologues across the Aegean Sea,* etc.

Action 2: Students' workshops and school networking

A series of selected theatre/drama-in-education workshops for students of various ages have been designed and are available for implementation at schools by qualified drama-in-education teachers. More specifically, such interventions at schools by drama-in-education specialists can be held in two manners: a) at schools where teachers have attended training courses/seminars, the drama-in-education specialist implements a short series of workshops in the classroom or with the student group alongside the teacher, who has designed/planned the action. The cooperation between teachers and external associates is considered to be an important part of continuous teachers' training; b) the drama-in-education specialist implements a 'stand-alone' experiential workshop based on the project material, thus encouraging the class teacher to initiate a project or action, to participate in training courses/seminars, etc. The project website (www.TheatroEdu.gr) presents detailed descriptions of all workshops certified for students of all grades.

Interventions by theatre/drama-in-education specialists encourage and help networking and developing cooperation between schools involved in the *It Could Be Me – It Could Be You* project.

1 Based on Karlinchen, a story by Annegert Fuchshuber; see UNCHR video, translated as 'Carly' in English by Florence Howe & Heidi Kirk and available at https://youtu.be/oF1HGfg2bSo).

Action 3: Trainers' and facilitators' training

The project works with experienced trainers and facilitators for its actions and regularly organises series of training workshops for facilitators-theatre/drama teachers using the educational material of the project, so that new associates may join the project and help with its continuous expansion. It is also a strategic choice of the project to provide continuous co-training of all its staff members on modern techniques of intercultural education, adult education, theatre/drama education, as well as to disseminate information on matters related to the refugee issue, international affairs, the challenges educational systems encounter and ways in which these challenges can be tackled.

Action 4: Interactive performances

In the framework of the *It Could Be Me – It Could Be You* project, a series of interactive performances have been designed and are available for students, teachers and the general public; these performances use role-playing games and simulations, such as *Passages*, and the Forum Theatre performance *The Multicolour Migration of the Butterfly*.

Action 5: School Festivals - Action Days

A significant aspect of the project is the process of exchanging experiences and good practices and the presentation of short samples of the work done at schools participating in the *It Could Be Me – It Could Be You* project. At the end of the school year, schools are encouraged to meet either at small local 'Festivals' or at 'Action Days'. Such events vary in scale and may include exchanges of experiential activities between classes of the same school or neighbouring schools, day-long meetings with workshops involving teams that have worked using similar materials and techniques, public interventions on special days (e.g., World Refugee Day, International Day for the Elimination of Racial Discrimination, etc.) and school festivals, which can gain publicity through the participation of parents and the local community.

Action 6: Together

This action supports activities of cooperation between refugees and host communities, placing emphasis on children and youth; activities entail cooperation of schools with other schools attended by refugee children or with accommodation centres and focus on art workshops, visits to performance venues & museums, open actions in public areas, etc. An important element and priority of such cooperation is that students should meet with a goal to create something together, using artistic tools (theatre, dance, video, music, visual arts, etc.). In other words, the activities are forms of creative workshops that use an artistic means for substantial peer communication and exchanges.



Monologues across the Aegean Sea and International Action Day 2017: a good practice

This special action was implemented in 2016 and 2017 in the framework of the *It Could Be Me – It Could Be You* project. It included experiential workshops with unaccompanied children; what emerged from it was a bilingual publication, namely *Monologues across the Aegean Sea: The journey and dreams of unaccompanied refugee children*, which came out in Greek and English at the end of 2016. The publication itself triggered a series of events and festivals in Greece and abroad.

The book *Monologues across the Aegean Sea* is a collection of 28 testimonies by unaccompanied minors from Syria, Afghanistan, Pakistan, Iran, Morocco, and Egypt. These children, who were living in shelters for unaccompanied and separated children, had been forced to leave their countries; they had arrived in Greece on their own in 2015 and 2016 crossing the Aegean Sea. Their testimonies emerged from a cycle of theatrical experiential workshops held in Athens and Patras, in cooperation with PRAKSIS NGO; the aim was to record not only the difficulties the children had been and were still going through, as unaccompanied refugee children, but also to depict all that they love, hope for and dream about.

Once the book was published, an invitation was extended by the Hellenic Theatre/Drama & Education Network (TENet-Gr) and the International Drama/Theatre and Education Association (IDEA) to schools, youth organisations, civic society groups around the globe, so that they may use the narratives of the unaccompanied minors to raise awareness and cultivate empathy among students and the broader

educational community in any manner they considered suitable. At the same time, in 2017, the 21st of March, the International Day for the Elimination of Racial Discrimination, was set as the International *Day of the Monologues across the Aegean Sea* Action by TENet-Gr and IDEA, with the support of UNHCR in Greece. On that day, numerous artistic actions, performances, public readings of texts, festivals with the participation of schools, and artistic and youth groups were held in Greece and various countries around the world. Teachers, artists, and students joined forces to make the voice of the children who lost their childhood due to war, violence or poverty heard loud and clear through the voices of other children, the voices of their peers.

Epilogue

In the context of the project, a large number of actions have been held nationwide in Greece; these successfully involved numerous students, teachers and local society members, who participated in the project voluntarily, dedicating much of their personal time.

The *It Could Be Me – It Could Be You* project tries to empower teachers and to broaden the horizon of school life through experiential and theatrical actions. The project promotes the protection of human rights and the principles of democracy, defends respect for diversity and attempts to contribute towards preventing and tackling racism and violence. Furthermore, it encourages cooperation among members of the educational community through inter-disciplinary actions and activities that promote harmonious co-existence, substantial intercultural exchange, and inclusion.

From the emergency situation that evolved between 2015 and 2016 to date, the greatest part of the educational community in Greece has been embracing and supporting refugee children, despite system deficits and challenges. The large majority of teachers and parents ignored isolated hateful voices and embraced humanitarian values concerning education for all. However, given that the refugee phenomenon and other matters related to human rights still concern society and rekindle intolerance, not only in Greece but throughout Europe, it is imperative that initiatives such as the *It Could Be Me – It Could Be You* project should be continued and steadily reinforced and that racism and xenophobia incidents within and outside schools should be dealt with.

Probably a truly basic feature of this project, which keeps alive hope for its continuation, is that every action and plan revolved around people and the ways in which they can communicate with each other and live together. This applies to all members of this project; whether it is the people participating in it, i.e., teachers, parents and students, or the uprooted people of our times, who are the starting point for this project, or the theatre/drama teachers, facilitators and anyone else who has tirelessly contributed to make the project come true. We would like to thank them all, and each and every one of them separately, for their energy, passion, time and dedication.

Monologues across the Aegean Sea Action

Hara Tsoukala
Educator, Action Coordinator, Editor-in-Chief,
Monologues across the Aegean Sea.
The Journey and Dreams of Unaccompanied Refugee Children

Encounters

"Because we refuse to be mere statistical data
on news bulletins
and because we love life, when they allow us to live it,
this is why we love THEATRE."
(Iman Aoun, Artistic Director, ASHTAR Theatre, Ramallah)

The idea for the *Monologues across the Aegean Sea* action was conceived in October 2015, when the country watched in awe the huge refugee wave arriving (or never arriving) mainly at the shores of the Aegean islands. When the media talked about numbers, focusing, with their well-known fear-mongering, on the tragic aspects and human pain, the members of the Hellenic Theatre/Drama & Education Network (TENet-Gr) who participated in the *It Could Be Me – It Could Be You* project, felt the need to focus on the human stories behind the pictures. Pictures are consumable. Stories, on the other hand, have their own dynamic. We knew that because we had experienced it.

We had a breathtaking experience with *The Gaza Monologues* in 2010. At that time, our Network friends and associates from ASHTAR Theatre of Palestine proposed a model of work with excellent results. From November 2009 to April 2010, with the help of a theatre/drama pedagogue and a psychologist, 32 young men and women, aged 13 to 17 years, in Gaza, processed and recorded in the form of monologues their experiences, thoughts, hopes, dreams and fears during and after the war of December 2008. The approach used techniques from Augusto Boal's Theatre of the Oppressed, Drama therapy and Narratives — Fairy tales. They then asked all members of the International Drama/Theatre and Education Association (IDEA) to translate the texts into their languages, to disseminate them and use them on 17 October 2010, which, thus, became the World Day of *The Gaza Monologues*. Tens of countries translated these texts into their languages, which inundated the educational (and not only) world at public readings, school festivals and actions within local communities. TENet-Gr, representing Greece within IDEA, translated the texts into Greek and organised actions in 9 cities and

towns with the participation of thousands of students. With the power of the theatre and of the people who believe in it, these stories by children from Gaza were presented on stage on 17 October 2010 in Palestine and another 30 countries at the same time! Indeed, young representatives from various countries participating in the action travelled and repeated excerpts from their work at the UN Headquarters on 28 & 29 November 2010, conveying the voices of those who could not travel. This is how they honoured the International Solidarity Day for the Palestinian people.[1]

This powerful memory convinced us that such a working framework would be the best guide to proceed with our idea. It would have been impossible for the idea to become a reality and develop into action if there had not been excellent coordination, collective effort, careful planning, reliable associates, persistence, and passion — as for almost all ideas.

However, the specific venture was unprecedented for all of us, because — contrary to *The Gaza Monologues*, when the initial work had been undertaken in Palestine — it was the very first time we encountered the challenge of helping children's stories surface and generate texts, through our own designing and planning, through our own process.

The first step was to seek shelters for unaccompanied minor refugees. During the exploration process, representatives of PRAKSIS NGO expressed, from the very beginning, great interest for both the content and the way of work we had presented to them. So, they promptly responded to our proposal for cooperation. We agreed that our work would take place at the NGO's shelters in Athens and Patras.

The second and truly vital step was to find interpreters (for numerous languages), otherwise the project would have been impossible. Our valuable supporters in this effort were UNHCR and PRAKSIS NGO.

The next step, requiring prudence and care, was to select the facilitators. Members of the Hellenic Theatre/Drama & Education Network (TENet-Gr) with experience in facilitation, who would have to be qualified, trained and highly sensitive to the matter at hand. Two groups were selected with a background of Educational Drama, theatre, Theatre-Through-Play, and Playback theatre.

Finally, there were several meetings between our Network facilitators and PRAKSIS NGO social workers, psychologists, and staff members, in the presence of the action coordinator. It was essential that we should learn about one another

1 https://www.gazamonologues.com/un-performance

and from each other. This helped the true exchange of views and in-depth discussion about the content, and the orientation of workshops, as well as the practical aspects that might arise.

Once the idea took shape, it started being implemented in April 2016, as part of the *It Could Be Me – It Could Be You* project. This project has been organised and implemented by the Hellenic Theatre/Drama & Education Network (TENet-Gr), in cooperation with UNHCR since February 2015, so as to raise awareness concerning human rights and refugees. Until that time, project actions had catered for students and the educational community of our country. This, however, was the first time project facilitators were to work with a group made up exclusively of refugees: participants were unaccompanied minors, refugees and migrants from Syria, Afghanistan, Pakistan, Iran, Morocco, and Egypt. They were boys aged 13 to 18, living at the shelters of PRAKSIS NGO in Athens and Patras. It was obvious that both the content of the workshops and the approach of the facilitating team had to be designed on a different basis and to be continuously readjusted in response to the needs of each group.

These experiential workshops took place from April to July 2016. A total of twenty workshops took place in each city. There were two-hour sessions twice a week and the children's participation was voluntary. In Athens, the workshops were held at the STEGI PLUS (+) accommodation centre, while in Patras at the *Oropaidio* Theatre Group premises.

A total of six theatre/drama pedagogues-facilitators (TENet-Gr), two assistant facilitators, seven interpreters (UNHCR, PRAKSIS NGO, and one volunteer), seven social workers (PRAKSIS NGO), and three psychologists (PRAKSIS NGO) were involved in the workshops.

Despite the difficulties entailed in coordinating and cooperating with many people from different disciplines, different mentalities and using different working methods, we did manage to 'meet' each other! Because what mattered was the goal, namely, to record the stories of these young boys using a totally different approach from the one used by most journalists on TV, radio, and newspapers. Furthermore, to record life stories and experiences beyond the war or the reason the adolescents were forced to leave their homes; to record their dreams and what they saw ahead for the future!

Fully convinced that theatre has the power and magic to open souls, to unlock emotions, to bring experiences to the surface, to bridge gaps, we moved

ahead! The workshops, based on the use of theatre techniques, visual art expression and creative writing, helped shape a secure environment. It was step by step, within this environment, that we gained the children's trust, which gradually led to their 'opening up'. We witnessed their bodies 'growing taller', their eyes 'lighting up'. Their need to share and willingness to let themselves be 'exposed' became increasingly stronger. There was a climate within which humour and laughter alternated with introversion and emotionality; we worked on topics such as: *My favourite place*, *My favourite person*, *The journey*, *My own superhero*, *My dreams*, and so on. It should be stressed that during the workshop, interpreters and PRAKSIS NGO social workers or psychologists were not mere onlookers of the process, just 'doing their job', but active participants in the activities, just like the children. The strong bonds created between the interpreters and the young boys greatly contributed to the success of the workshops and the achievement of the end goal.

This is how, in autumn of 2016, the contents of the book *Monologues across the Aegean Sea*, containing 28 stories, effortlessly emerged. These 28 adolescents' stories are not only about the plight they experienced in their home countries and during their journeys, but also about what they love, what they hope for and what they dream about. Just like all adolescents! A book by adolescents, like a paper boat, on its way, hoping to meet thousands of other boats by adolescents who crave to build a world commensurate with their dreams.

And indeed, the boats did meet, in March 2017! They met at schoolyards, at town squares, at open spaces by the sea and on theatre stages. More than 1,000 students at 70 Primary and Secondary schools around Greece, inspired by the book *Monologues across the Aegean Sea. The Journey and Dreams of Unaccompanied Refugee Children*, brought to life the thoughts, memories and hopes of their peers.

On the occasion of the International Day for the Elimination of Racial Discrimination, on 21 March, and in the context of the framework of the *It Could Be Me – It Could Be You* project, TENet-Gr and UNHCR organised a series of events and school festivals dedicated to the stories of unaccompanied refugee children. Specifically, from 18 to 31 March 2017, *Monologues across the Aegean Sea* travelled to 8 cities in Greece (Athens, Thessaloniki, Ioannina, Kalamata, Corfu, Patras, Trikala, Volos), joining the creative forces of the educational, artistic, and local communities.

Having published the book in English as well, TENet-Gr, through the IDEA platform and other international associates, invited the educational and artistic world beyond Greece to use the material of the *Monologues across the Aegean Sea*, on 21 March 2017, International Day for the Elimination of Racial Discrimination. We felt deeply touched when Iman Aoun, having heard about our own *Monologues*, informed us that she had already scheduled a 'twin' action titled *Syrian Monologues*, approaching, at the same time, the refugee crisis phenomenon from their own part of the planet!

The actions inspired by the *Monologues* continued at later points in time in other towns, within Greece and abroad, filling the project website[2] with material showing the explosion of imagery and creativity, as well as the intense mental footprint left by the stories of these adolescents in various youth communities.

Minor refugees were finally visible through the power of theatre and the performing arts. Our joy and feelings were indescribable, as it often happens with all ideas that become a reality after overcoming difficulties and obstacles that initially seemed insurmountable.

I don't think I will ever forget the experience at *Poreia* Theatre, where the Athens School Festival was held. Throughout the performance I kept watching the bodies, movements, and eyes of the 120 school and University students who met the eyes of the real characters. They were among us, in the audience, absolutely entranced. They recognised themselves, even with their very little Greek. Spectators of their own lives!

2 https://theatroedu.wixsite.com/aegeanmonologues/draseis

Through their eyes, my mind and soul were overwhelmed by so many mixed images from our own journey. The journey we had made to reach what we had envisaged: a world with empathy, a world that has room for everyone!

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The Multicolour Migration of the Butterfly

A Forum Theatre Performance

Christina Krithari
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About the performance:

The Multicolour Migration of the Butterfly is a Forum Theatre performance, tackling themes such as expressing solidarity, accepting diversity and dealing with xenophobia.

The social background

"DESPAIR. Absolute chaos created by refugees"; "Borders besieged by 15,000 refugees"; "Thousands of unaccompanied under-age refugees on their way to Europe"; "A total of 836,000 refugees went through Greece in 2015 - a mere 82 persons were officially relocated"; "SOS for the islands and the refugees"; "Mission to Eidomeni, border village of tears, for 9,000 refugees. HOSTAGES! Children, children everywhere! On the wet ground! Hungry and Tired!"

These are some of the newspaper headlines and top stories on news bulletins in 2015 and 2016, when the displacement of civilian populations from war zones became a visible reality at European borders. New terms became household names even for those who had never met refugees in their lives, except on the internet, TV, and newspapers; 'refugee crisis' or the 'tragedy of refugees', 'flows' or 'hordes' of refugees, 'unaccompanied minors', 'clandestine migrants', 'jihadists', 'terrorism', 'Islamophobia'.

The need

Feelings aroused from the depiction of the refugee crisis on the media ranged from fear to sympathy. Such emotions shaped attitudes and views expressed in public dialogue and, consequently, in action. Discourse gradually became polarised, similar to that of a fanatic approach. Instead of discussing *xenophobia, solidarity, racism, human rights, homeland, sensitisation,* or *fascism*, people put labels on themselves and others: they talked defensively, hiding behind characterisations

such as: xenophobic, solidary, racist, rights advocate, patriot, sensitised, fascist. The point of the dialogue was to divide; abusive language was used by both sides; nobody listened to anyone; often, when at the receiving end, one felt the aim was mere sensationalism expressed in the safety of hiding behind a keyboard. The dialogue pattern was as follows: Starting from a news headline, or an article title on the internet, a cliché, a photograph, a form of phobic discourse or solidary view was reproduced. This triggered the reaction of those supporting the opposite view and ended up in argumentative attitudes and personal verbal attacks. Public dialogue rarely expressed documented views concerning the refugee phenomenon based on research data or arguments on reasonable grounds. Here is an example of such a dialogue:

….

POPI A: Who can guarantee the character of these people? We have no factual information about who they are and where they come from, since none has any identity papers.

THANOS: Where I was brought up, I expected the world to be kinder and more hospitable. However, racism is not of bourgeois origin alone.

POPI A: Just because you can easily use words that characterise, like 'fascists, racists, religious fanatics, objectionable', etc., etc., and because I am none of the above, and, besides, I am not naive nor ignorant of legal procedures, I am posting this from a friend who lives in London and who is totally disillusioned:

"Our city has been handed over to the Arabs… Hands down."

The names in this excerpt are fictional, but its content (somewhat improved) is a dialogue pattern we encountered every day, particularly if we happened to be living in places receiving refugees. Words led to actions and actions turned into exclusion in the form of closing schools to children refugees. The only thing that could stand up against this was action that would lead to constructive dialogue and critical thinking, rather than warlike conflict.

The Multicolour Migration of the Butterfly is an action that emerged from the need to face xenophobic discourse that would lead to consequent action.

Target audience

The action mainly caters for adolescents, teachers, and members of the broader educational community, who are those who primarily received direct and tangible pressure: Parents and members of local communities padlocked on school fences declaring: "We want no refugees at schools".

The tools

The *Multicolour Migration of the Butterfly* is a distinct action in the *It Could Be Me – It Could Be You* project; it is a theatre/drama workshop that lasts for about 3 hours. The core of the action is a Forum Theatre performance: a performance of the Theatre of the Agora, a stage scene based on a real, experienced situation, which portrays unresolved conflict, oppression, and an impasse. The story is seen from the viewpoint of the Oppressed, the central persona who experiences the impasse, and we follow its thread until the impasse is fully recognised. However, Forum Theatre does not stop there: having identified points in the story that offer opportunities for alternative manoeuvring and strategic negotiation by the Oppressed hero, audience members can intervene in the story and try out their own suggestions in practice. The story is performed again and any spectator who identifies such a point is given the opportunity (and has the social obligation!) to call out "Stop!", so that the action freezes for the person to come onto the stage and replace the main character for a while, trying to change the flow of events, yet using no magic solutions.

In order to create the *Butterfly* performance, techniques from the Newspaper Theatre by Augusto Boal (1992) and from Documentary Theatre were used, since, according to the principles of the two methods, factual information is drawn from the Press, using true stories and statistical data. Both the script and the form of the stage act were based on the elements described above.

A Theatre/Drama-in-Education module prior to the performance ensured that:

a) Participants were prepared and mobilised to actively participate and structure a common language, a theatrical style, using techniques such as Image Theatre (Boal, 1992). At this stage, body use is introduced in the narration process of a story through frozen, dynamic images (tableau). Another concept introduced is that of multiple readings of one story or one event, depending on one's viewpoint; as such, readings can provide new openings for further processing the story.

b) Participants are informed and updated with documented facts about refugees: statistical data are used, along with the legal framework pertinent to the current situation, as well as tools from Educational Drama, such as the Compound Stimulus. What this does is to gradually reveal to participants elements from the script of the story. The Compound Stimulus is a construct given to participants in the context of the story and may include objects, documents, photographs, personal items of the main character, etc., which contain information about the script and help participants' introduction to the dramatic context of the story (Pitouli, 2001). In our story, the Compound Stimulus was an envelope, which Electra, the main heroine, held; it contained items she herself had collected.

c) the thread of the story unfolds during the performance: it introduces the heroes of the plot to participants, it engages them in the conflicts and dilemmas of the

roles using Educational Drama techniques (Govas, 2003) and of the Theatre of the Oppressed (Boal, 1992), such as *conditional movement, teacher-in-role, thought tracking, narrative, creation of dynamic images based on the Compound Stimulus, Hot-Seat* and other techniques presented and described in the chapters of this book.

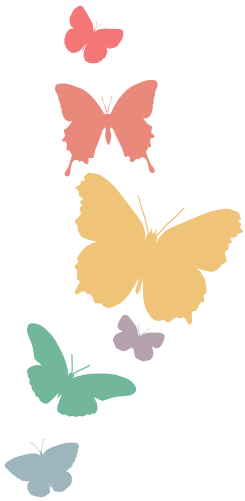
After the introductory module, the performance of *The Multicolour Migration of the Butterfly* is presented. The workshop is concluded with the repetition of the performance and the story processing that ensues with the interventions of active audience participation, the so-called Forum.

Why the theatre?

The power of the theatre lies in the fact that starting with a generalisation, which usually ends in an impasse that cannot be resolved, it makes it possible to see the matter in its real, tangible dimensions. Instead of being faced with vague concepts, which can lead to neverending rhetoric — in our case, social attitude, racism, ideals, solidarity, accepting otherness, xenophobia — we, actually, watch a story unfold between concrete personae and we are made to think about specific conflicts and behaviour. Instead of immaterial masses, such as "the others", "our children", "the refugees", "the Parents' Association", "the teachers", there are actual people -with names, flesh, and bones, each one with a personal story, motives, limitations and goals- in interaction.

Why Forum Theatre?

Forum Theatre is a branch of the Theatre of the Oppressed, inspired and developed by Augusto Boal, so as to comprehend injustice and develop strategies to fight it (Boal, 1979). Spectators play an active part and attempt to 'resolve' the oppression by stepping in the shoes of the leading character, intervening in a story that ends up in an impasse for the latter. The course towards resolving oppression, the improvisation attempted by the — now — active spectator is the true wealth of this technique, rather than the end goal *per se*. This action, getting up from a seat of anonymity and trying to change the flow of events is, as Boal himself used to say, a "rehearsal for life". Indeed, based on tangible needs of actual people, it is a rehearsal for life that also becomes a field of experientially sharing collective wisdom, of jointly thinking about where we come together and where we deviate from others and about the multiple aspects of our own selves.



The creative process

These are the necessary conditions for structuring a Forum Theatre performance:

- To have identified an injustice that concerns us — in other words, not to have the answer as a solution within our creative team and to experience this as oppression ourselves. Both the actors themselves and the facilitator commune with the audience their deep need for learning together (Zoniou, 2015).
- To have a clear viewpoint from which we explore the story – the focal point should be the main character, the person subjected to oppression (*the Oppressed*, according to Boal).
- The script emerges from real events. In the case of the *Multicolour Migration of the Butterfly*, the creative team comprised theatre/drama pedagogues; we mainly worked with teachers and students on raising awareness about human rights and refugees. We confronted the regurgitation of xenophobic discourse and a tendency to exclude refugees. We really needed the help of the audience to bridge the communication gap. This is why we took our concern to the exact place it emerged from: schools.

The script emerged from actual viewpoints expressed in public dialogue, from students' opinions, from the difficulties of our colleague teachers to tackle the conflict with terrified parents in regard to accepting refugee children, from discussing with our families, from studying theoretical analyses about the collapse of the intercultural model and from a true sense of social injustice, viewed through our very own perspective, which also became the perspective of the Oppressed — the main character, i.e., the attempt to violate the refugee children's right to education.

The validity of the script kept being tested and readjusted for a year, in cooperation with a group of adolescents with enhanced awareness of human rights, since the profile of our heroine, Electra, is that of a peer of theirs. At a second level, the script was tested by and received feedback from a group of teachers, the broader circle of theatre/drama teachers of the *It Could Be Me – It Could Be You* project, members of non-governmental organisations and associates at UNHCR.

The script - The plot

Electra, an upper secondary school student, meets outside her school a refugee girl of the same age, Rama, who asks her for help. Since they don't speak the same language, Electra cannot understand what the girl is asking for. Help comes from Thanos, a good friend of hers living in France, who finally translates the young refugee's messages. Electra discovers a reality she was unaware of at her own school. Rama cannot attend her school because of

the reaction of members of the Parents' Association and other local residents. Electra tries to find allies, as she feels the obligation that school should be open to all, by approaching persons, such as:

- Her teacher, who tries to avoid picking up the 'hot potato' of responsibility;
- Her friend, who keeps reminding her that their main goal should be the Greek University entrance examinations;
- Her parents, who turn Electra's request into a starting point for a polarised argument;
- Her boyfriend, who is finally revealed to be starting to adopt racist views.

Finally, Rama is still out of school on another Monday; Electra has achieved absolutely nothing and texts Thanos:

I wish you were here, Thanos! Everyone says things are not that simple. When did being a human being stop being simple? When did they all become like this? People I have always shared my life with? How is this possible? Has it always been like this? They all call me naive and I don't see why. See what? Since when are respect and solidarity called naivety? Has it always been so? When did they all stop loving, caring, being concerned? Their reality despairs and terrifies me! Please, tell me I am not naive. Is this what our world has finally come to? Tell me I am not alone.

The Forum - The interventions

Performances have been and are being held wherever this is considered necessary, at schools, festivals, local communities. The audience is usually mixed, disagreeing on the matter, just like the voices heard on stage. What is interesting is that there have been cases of individuals, mainly students, in full opposition to the view of the Oppressed – the main character, who identify with the view of the Rivals; however, these students intervened — often effectively — in favour of Electra. I think this is due to the attention paid, during the theatre/drama-in-education workshop and when the script was written, to avoid being didactic or offer 'catechism', as well as to the recognition that, particularly among students and young people, views on social matters are fluid and negotiable, even if someone expresses themselves using extremist discourse views.

It is also interesting that, depending on the audience profile, interventions might take totally different directions. Adults, for example, often bring to the scene, in their search for a resolution, the School Head, the School Staff Council, the Parent and Guardian Association (i.e., other adults), while the students bring their 15-member Student Council (their peers).

The focal point of interventions, however, was the scene we named 'At the table', although it was not a scene that could produce a construct for a practical solution. This was the argument between the mother and the father. The conflict between fear when faced with diversity and solidarity. Two roles that go beyond the limits of an actual person and can be recognised as conflicting philosophical views, as opposing political stances, as counteracting voices within one's head, deploying around a family table, a point that symbolises daily survival, nourishment, and prosperity, where any xenophobic discourse can grow roots, in the fear of losing all that the table stands for.

It is the scene of intervention that students and adults choose to try and oppose xenophobic discourse, expressing well-structured views against the argumentation of fear we all encounter every day.

FROSO (Mother): How many more can we accommodate? We cannot look after all the misfortunates of this world.

STELIOS (father): We 'll help as many as we can!

ELECTRA: Dad is right, Mum!

FROSO: OK, then, open-minded and kind Stelios, tell me this: who is to decide who the lucky ones will be to enjoy our 'European humanitarianism' and European funds and who won't? Who will do the dirty job of selecting? There are millions of them.

(Silence)

ELECTRA: What about democracy, freedom, human rights?

FROSO: It will be the end of rights, for both us and them, if they all cross the borders.

The future

We hope that the script of *The Multicolour Migration of the Butterfly* as an impasse scenario will soon be out of place and time. The legal framework and international law are clear and major efforts are made throughout Greece, despite reactions, to implement the universal inalienable right to education so that refugee children can have access to schools.

Of course, xenophobic, racist discourse has not been eradicated; the next challenge we face as a society is that of inclusion and cohabitation. The *Butterfly* is a modular play; due to the fluidity of the refugee phenomenon, the performance is structured so that it can function in new realities with relatively small changes to the dialogue.

So, if every Rama in this country finally had her right to education, what would happen then? For example:

What if Rama was a candidate for the 15-member Student Council?

What if Electra invited Rama and her friends to her birthday party?

What if the school community demanded that Rama should not wear her headscarf to school?

What if there was a theft incident in the class Rama attends?

What if Electra and Rama's brother fell in love?

What if Rama and Electra's brother fell in love?

Questions and new challenges that emerge before our next step, at the level of cohabitation. These are all topical issues, and it is vital that we negotiate as a society and as local communities, because ghettoization and racism lurk on the sidelines if inclusion does not become a reality.

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Organising a *TOGETHER* action

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In 2017 project actions expanded to include the *TOGETHER* action, which supports activities for local and refugee populations to meet and cooperate in a substantial manner, with an emphasis on children and young people: cooperation of local schools with reception classes or Refugee Accommodation Sites, through artistic workshops, visiting performing arts venues and museums or participating in open actions in public places and so on. An important element and priority of such cooperation is that children or young people should meet with a goal to create something together, using artistic tools (theatre, dance, video, music, visual arts, etc.). In other words, using a form of creative artistic workshops.

In every region of the project there were opportunities arising, which were used for such meetings to be held. The opportunities might raise different demands concerning content, organisation, and ethical codes to be observed but they always respect human rights and diversity. This text presents the features of four such actions, which are described as good practice examples. The aim of the text is to disseminate the know-how of organising similar actions in the classroom, at school or within the community.

The examples are graded according to difficulty of organisation, starting with the simplest and concluding with a more complex and demanding action.

Case 1. Games in a school yard on a Saturday

A *TOGETHER* action at a specific venue, with participants who join it freely, without any organised visit of a group is the case of cooperating with *AMARGI Organisation for Social Inclusion and Multiculturalism*, the aim of which is to help social inclusion of refugees and migrants, as well as to disseminate a culture of acceptance, respect and co-existence of various cultures within Greek society.

AMARGI, in cooperation with the Open Schools programme of the Municipality of Athens, implemented actions aiming at intercultural contact and involving theatre, music, gastronomy, and so on, every Saturday, between October 2018 and May 2019, at the 35th Primary School of Athens. In this context, the *TOGETHER* action of the *It Could Be Me – It Could Be You* project joined the events run by AMARGI, and, since the events were open to the public and attracted residents of the district, games and activities mainly aimed at recreating, entertaining and helping people get to know each other. The age range of participants was relatively wide, since it involved up to three different generations, i.e., children, parents, and grandparents from the vicinity. There were team games, sometimes not involving physical movement, and, mainly, self-contained, so that participants could visit another game/action as well and have a chat or a rest. Games described in the pages of this book were used, as well as variations of the well-known *Fruit-salad, Anyone who… change places*, or *Bibiti bobiti boo* or methodologies such as dynamic images (tableau), for which, in ten seconds, participants had to create, for example, a table, a coffee-maker, a vase with flowers, without any verbal communication.

What this action aroused was a sense of 'free play', in a busy square, where the only things connecting participants were the fact that they lived nearby, and they felt like playing. Given the above, we selected games which allowed one to join, leave and return, without losing any sense of continuity, games that could end quickly and restart independently of what activity went on before, without having to wait for a round to end, and, definitely, games which made nobody feel exposed, since everyone participated at once.

For the needs of this action, entailing two visits, six theatre/drama pedagogues had to be involved.

Case 2. Workshops in the framework of a school or other festival

Another case of a *TOGETHER* action was that on the Day of Action and Dissemination, also known as *It Could Be Me – It Could Be You* project School Festivals, on Saturday 11 May 2019, at Sivitanidios Public School of Trades & Vocations in Athens. The action comprised meetings and workshops for classes that had participated in the *It Could Be Me – It Could Be You* project during the school year, some of which included refugee children. Because these groups had participated in the project since the beginning of the school year, all participants were familiar with theatre, Educational Drama and Playing-Through-Theatre techniques. What these meetings aspired to achieve was a common creative experience for the students who had participated in a joint expressive process throughout the year, as the students and teachers of these groups had done.

Although the event was called a festival, we intentionally avoided presenting any stage act performances some teachers and students might have created during the school year, since their themes might not be related to the recent reality of refugee students. Besides, we wanted to avoid turning persons we hardly knew either into something exotic or into a victim. Finally, we intentionally avoided activities that required physical contact in general. So, students were divided into subgroups, made up of two or three different grade students; all groups went around the various 'stations', which asked for different actions.

Such a 'station' is a spot where non-verbal communication games are used, playing with 'international' words (e.g., banana, mango, etc.) and activities that require the entire team's participation so as to be implemented, e.g., a group dynamic image (tableau) in ten seconds, similar to the previous *TOGETHER* action described above. The aim of this 'station' was equal participation through games with simple rules, which, however, were exciting and allowed communication without advanced language demands. Furthermore, most of the students involved were already familiar with such activities; what was new was that they were invited to play with children they did not know.

At another 'station' of the tour was an exhibition with works some of the students had made during the school year on the theme of *My Identity*. Visiting students observed and discussed responding to simple questions raised by the facilitators.

At another point of the festival, all students, in groups, left their own palm print on the branches of a tree painted on a long sheet of paper; this was *The Tree of Rights*. A bit of paint, no words and one's hand was all they needed to participate in this team creation.

At the final 'station', students were invited to think and fill on rolls of paper phrases like "I want to travel with/by…", "I dream about …", depending on their personal wishes. These pieces of paper were laid out at the specific venue all day long, so that students, teachers, parents, and facilitators had the opportunity to visit the spot and read everyone's wishes.

At the end of the day, students, teachers, and facilitators gathered at the school great hall and watched a video with photographic material of what had happened in the project during the school year. They saw themselves and the students of other classes/groups 'caught' at moments of creativity in class. They verbally presented, in turn, their classes/groups and briefly shared their impressions from this project. Before saying 'farewell', we all gathered in a large circle in the school yard, quickly learned a song sung in an incomprehensible language and sang it all together. The day ended with all of us eating the food each one of us had brought or made to bring.

An interesting point in the structure of the festival was that students' parents were also involved in the same manner: a separate parents' group from various schools, who did not know each other, was created, which went around all 'stations' to play and/or to see the children's creations.

The whole action lasted for about three hours for Primary Education classes, from about 11:30 in the morning up to 14:00 in the afternoon; for Secondary Education students, sessions lasted from 15:00 to 18:00. Coordination for the day required three theatre/drama pedagogues (facilitation at workshops) and eight volunteers (organisation, presentation of actions).

Case 3. Themed workshops using an art form - creating stop-motion films

On 21 January 2017, a *TOGETHER* action was organised at the 2nd Lower Secondary School (Gymnasium) of Alimos by the first schools that had participated in the project in Athens. A total of twenty-five girls and boys, students at the school,

hosted around fifteen young students from the Hope-School of the Refugee Accommodation Site at Skaramangas. Our aim was for the two groups to get to know each other and cooperate through creative activities. Objects, words, and images were used to create short videos, using basic audio-visual equipment (filming camera, photo camera, microphone, etc.).

All students from the local school and the refugee facility participated in games and experiential actions, under the guidance of theatre/drama pedagogues of the project and then, divided into groups, they prepared the material to create stories using the stop-motion technique. Using as a springboard the *Odyssey* and the story of *Sinbad the Sailor*, we aroused the imagination and creativity of the children to compose and co-decide on the story of a hero's journey to five islands-stations where s/he experienced a new adventure at each one of them. Students were divided into five mixed groups and each group undertook the preparation of figures and images of one station using plasticine. When the groups completed their work, they were spread into three classrooms. In the first classroom the forms and images were photographed at their different stages; in the second one sound to accompany the images was recorded as well as the title for each station in three languages (English, Greek, Arabic); in the third classroom the remaining three groups were participating in games and experiential actions with the theatre/drama pedagogues of the project.

The meeting ended with food and sweets prepared by students and their parents; a mutual promise was given for another meeting at the Refugee Accommodation Site, this time, for the stop-motion film to be shown.

The Refugee Education Coordinator at the Skaramangas site attended the sessions and helped, as well as three teachers from Hope-School, who accompanied the children, two theatre/drama pedagogues, a graphic and animation artist, a network and electronics technician and the language & literature teacher in charge of the drama school group.

Case 4. Long-term Workshop

As of January 2018, an increasing number of refugee children in Attica started attending morning classes at state schools, keeping with the school-working hours, while they were taught Modern Greek at special sessions by the Reception Class teacher. The *TOGETHER* action, in these cases, was part of the process of smooth inclusion of these new students in their classes and school and included the students of such classes, which was visited numerous times by the theatre/drama pedagogues. These meetings took place in the presence and with the active participation of the class teacher and used as a starting point play (as above) or some stimulus from the material of a syllabus subject. For example, at the 21st Lower Secondary School of Athens, the Arts and Crafts teacher at the school undertook the responsibility of using as a starting point some painting works from the Visual

Art classes. At these meetings, in most cases without words, students used their bodies to present one of the paintings as they interpreted it. Comments were then made as to what they saw, what was going on, what might happen afterwards or what might have happened before. Such sessions may be longer or shorter if this is practically feasible for the school without upsetting its regular schedule.

In each of the examples above, the organisation of such actions sometimes results from an initiative by the Hellenic Theatre/Drama & Education Network (TEN-et-Gr) or UNHCR, who are implementing the *It Could Be Me – It Could Be You* project. Often, however, sessions may result from the initiative of another agency, with similar action and awareness or other associate organisations that invite the cooperation of the *It Could Be Me – It Could Be You* project. In some cases, like those implemented after school hours, special permits are necessary for children who need to travel there and back or for leaving the residential complex or for the external associate (theatre/drama facilitator) to visit the venue. Time limits that restrict how long a student can spend on an action have to be carefully considered, particularly when participants have to return to their residential centre; they have to be accompanied by a coordinator at all times, since without such a chaperone it is impossible for the action to be implemented.

As for communication, many a time an interpreter is necessary, while at other times body language is sufficient to indicate the instructions for games and activities.

Time, the presence of those responsible for the action, the necessary permits at any given occasion, the venue of the action, as well as travelling to and from it are some of the basic parameters impacting action implementation. At every such case, the basic factor is the desire all parties involved share to participate in such an action; these parties are mainly teachers, parents and cooperating agencies.

The contribution of basic theatre/drama-in-education training offered through the *It Could Be Me – It Could Be You* project in teachers' daily practice for Human Rights Education[1]

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1. Introduction

Contemporary teachers, both in Greece and around the world, are called upon to respond to truly complex, drastic and multi-layered socio-political developments. Times are demanding in all sorts of manners and teachers have to constantly revise their teaching practices and methodological repertoire. The extent to which their teaching tools are sufficient is proven in practice, both inside and outside the classroom, where the heterogeneity of student population experiences tests teachers' interpersonal and intercultural competences/qualifications, flexibility/versatility, and pedagogical/educational effectiveness in general. This paper focuses on contemporary teachers who are called upon to keep up with and consider in their daily work new socio-political changes, and, in particular, those that arose after the spring of 2015 great refugee flows crossing Greece.

The subject of this research lies in the broader field of drama-in-education and mainly focuses on the 20-hour educational drama training seminar; this training, regarded as a laboratory process that allows teachers' views, perceptions and teaching/didactic choices to be transformed, both before and after implementing the new methods they are being trained in. The research undertaken attempts to capture the ways in which educational drama practices can contribute towards enriching the methodological repertoire of contemporary teachers in their attempt to teach aspects of human rights education.

1 This article is an updated and abridged version of a publication by the authors titled *I felt and learned! Education on human rights through drama: a research on primary and secondary education teachers (sic)* (see Choleva & Lenakakis, 2019) based on parts of research undertaken by Choleva, Lenakakis and Kritikou (2018).

2. Theoretical background

The Universal Declaration of Human Rights was adopted by the United Nations General Assembly in 1948 and became a globally accepted list of human rights. Numerous national and international documents, conventions and laws have been based on the Declaration since then. Today, however, more than 70 years later, protection and respect for human rights are violated the world over and cannot be considered as 'acquis' for anyone (Amnesty International, 2018, 12). It is indicative that after 2015, when the Millennium Development Goals were assessed and revised, the United Nations' agenda for sustainable development has continued to propose goals to be achieved by 2030 regarding equality, human rights, justice and education. More specifically, the fourth goal of sustainable development concerns educational targets (quality education), such as adopting, *inter alia,* procedures/processes for pupils/students to "ensure all learners acquire knowledge and skills needed to promote sustainable development, including among others through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship, and appreciation of cultural diversity and of culture's contribution to sustainable development" (United Nations Organization [Uno], 2016).

According to Tibbits (2017), the new field of human rights education should implement teaching methodologies to clarify and explain the content and purposes of the subject, but also go beyond this. Participation in learning should become active, experiential and empowering for learners, so that they may be encouraged to undertake action to support human rights in their daily lives. Prevalent in this process is the theory of change and the methodologies used are those of transformative and emancipatory learning (Bajaj, 2011; Keet, 2010), based, of course, on Freire's critical pedagogy (1970).

It is, naturally, interesting that only one of the numerous indices of the fourth goal for sustainable development refers to the education/training of those who are to undertake the responsibility of teaching pupils about human rights. Within the current socio-political and economic developments of the last decade, which are constantly and rapidly changing on local, national, and global levels, Greece is once again faced with a refugee flow crossing its borders. Research findings from as early as 2006 indicate that the Greek school, as an institution, is unable to adequately decode the cultural capital of foreign students so that it may be considered in a positive light (Delikari, 2006). Furthermore, following the relatively recent events of the 2015-16 period, during which almost one million people sought refuge, albeit temporary, in Greece, conflicting social reactions and public rhetoric seem to have been even more intense, while actions by extreme, atypical or not, xenophobic groups in Athens and regional territories seem to have been strengthened (Racist Violence Recording Network, 2018). In a society that *de facto*

becomes increasingly more multicultural — and, at the same time, all the more intolerant to otherness/diversity (Zoniou, 2016) — there has been increasingly more research in recent decades that underlines the insufficiency of teachers' education and training concerning intercultural matters. Teachers, of course, are required to respond positively and effectively — and are severely criticised when they don't — within a professional environment that keeps changing.

International research focused on teachers in the Human Rights Education (HRE) context, identifies several obstacles in teachers' work. According to Jerome (2018), who collected and analysed a large volume of global quantitative research data, it has been confirmed that such obstacles may be related to either lack of methodological tools to approach these issues, or to an erroneous, conservative attitude of teachers themselves when faced with otherness/diversity, or, finally, to their being obliged to work within a working environment that violated human rights to start with, since it reproduces injustice and promotes a system of truly narrow and individualistic competition.

Educational drama, which contains, by default, a rich combination of educational and aesthetic parameters that encourage intercultural dialogue, stimulate multisensory expression and play, and enhance intercultural skills (Lenakakis, 2015) of students and teachers, could be an excellent aid for the latter. In recent decades, the benefits from the use of drama in an educational context, especially in exploring social issues and human rights, has been confirmed by numerous international studies (indicatively: Fleming, 1998; Gallagher & Freeman, 2016; Heathcote & Bolton, 1998; Mavrocordatos, 2009; Unstundag, 1999). Still, the vast majority of such research papers refer to students' rather than teachers' benefits.

Research focusing on the pedagogical use of drama-in-education confirms the power of a drama workshop as a methodological tool of for a safe/secure, slow, and focused process, through which teachers can actually change their views, become more open to taking risks, and relate in new ways to themselves and the cultural identities of those in their care (Dawson, Cawthon, & Baker, 2011). During this process of transformation and change, teachers may "recognise that the practices they had been using till then are not effective [...], but they also feel disconcerted and incompetent when attempting to incorporate new ways/schemes in their daily practice" (Androusou, 2005, p.92). In this 'transition time', therefore, training is asked to raise questions among trainee teachers as to how they can be more effective in what they do — a cognitive 'gap' to be bridged — and to inspire a desire for something new to replace prior practices. Teachers often hesitate to try new methodologies in their professional practice, particularly when it comes to drama, and need more time and ongoing mentoring in order to finally change their teaching methods (Bainbridge Edwards, & Cooper, 1996). At the same time, the vast majority of research evidence concerning teachers' preparation is drawn

from small-scale, qualitative research papers. Literature review on teachers' use of drama as an educational tool indicates a gap in quantitative data. In other words, there is a lack of sound metrics and data derived from large scale research (Omasta & Snyder-Young, 2014; O' Toole, 2010).

3. Methodology

3.1 Research Framework

Data for this research paper were drawn from a 20-hour teachers' training workshop, addressing issues of human rights and refugees, and using theatre and educational drama techniques and tools. This 3-day workshop was offered to active teachers of all disciplines and grades, by the Hellenic Theatre/Drama & Education Network (TENet-Gr) and the UNHCR office in Greece, as part of their educational *It Could Be Me – It Could Be You* project to raise awareness about human rights and refugee related issues (Choleva, 2017). Participation in both the training workshop and the research was optional and free. The training workshop was held by the project training teams 33 times in 20 Greek areas, between February 2015 and May 2017.

The structure of the workshop is based on Bruner's spiral learning model (Bruner, 1960) of repeated loops through its three main stages, namely, creation, sharing, feedback. Participants were invited to consecutively work individually, in subgroups and as a 'plenary' group, depending on the nature of the activity. The three days followed a general scheme of warming-up games, team bonding activities, image theatre techniques (tableau) after Boal's repertoire (1992, 1995), introduction into human-rights-related issues through games and documents (statistical data, photographs, images, testimonies), theatre activities (Govas, 2003) and educational drama techniques (Choleva, 2010), role playing games (UNHCR, 2013), activities from the educational material of UNHCR ([UNHCR], 2014). The seminar was concluded with a reflection module, during which participants raised questions on implementation aspects of the activities and formed groups to deliver draft work/lesson plans related to human rights and based on specific curriculum subject units or school life related events (school events, special programmes/projects, world days on specific themes, etc.).

3.2 Data Collection Tools

Research data were collected through questionnaires anonymously and voluntarily filled in by the teachers at three phases:

i. The 1st questionnaire (printout) was distributed to and filled by participants

before they started the training workshop. It mainly contained multiple-choice questions about demographic information and items useful for assessing participants' needs. The questionnaire also included affirmative suggestion options so that participants could assess how much they knew about human rights conventions and refugee rights, and what their skills, competences and knowledge about experiential teaching methods were.

ii. The 2nd questionnaire (printout) was distributed and filled in immediately after the completion of the drama training workshop. The participants were asked to assess the content and new knowledge they had acquired on human rights/refugee rights and the use and appropriateness of the pedagogical drama techniques experienced during the workshop; scores were based on a five-point scale. Additionally, affirmative suggestions were included, through which the participants were asked to assess the following: a) their readiness to focus, with their students, on human rights issues in two phases (before and after the workshop), and b) their readiness to approach these issues using drama practices in two phases (before and after the workshop).

iii. The 3rd questionnaire (online) was distributed after the 2016-17 School Year ended. The questionnaire included questions to elicit demographic data, closed-type evaluation questions, as well as multiple choice questions. In this phase, teacher participants provided information on how useful they considered the workshop content for their actual working conditions, what elements they actually implemented, the specific implementation framework used, as well as the factors that facilitated or obstructed the implementation of workshop elements.

Data concerning the 1st and 2nd phases were collected from the 941 participating teachers between February 2015 and May 2017. Data concerning the 3rd phase questionnaire were collected from 375 of these participants, between July and October 2017, i.e., 2 to 25 months after the teachers had participated in an actual drama training workshop.

3.3 Sample Profile

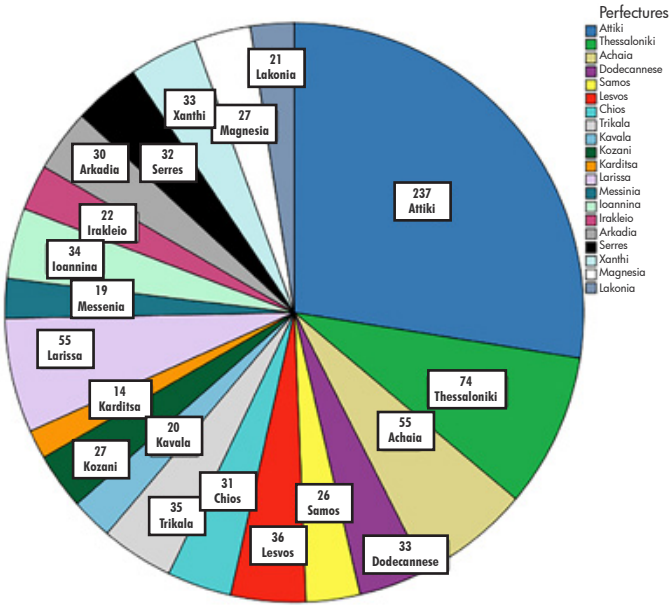
The profiles of research samples resulted from questionnaires No 1 (Q1) and No 3 (Q3) and are very similar: Participants were mainly women (89.2% and 91.73%, respectively for Q1 and Q2), equally divided between Primary and Secondary Education (1st phase: 48.13% and 46.4%, respectively; 3rd phase: 45.68% and 51.73%, respectively), while the remaining percentage of the sample either worked in both educational tiers or/and at administrative positions in educational offices. The majority of participants in all phases were over 40 years of age (62.48% and 78.4%), while all other age groups were also represented. As for their professional experience, the vast majority of participants had more than 11 years of active service (71.87% and 81.07%, respectively) [see Table 1].

Phase 3 participants had already received training, mainly in the 2016-17 School Year (66.43%), while only 24.27% of the participants had received training in 2015-16, and 9.3% in 2014-15.

Table 1. Sample profile

Variable	Q1	Q3
Percentage (%) of women	89.20%	91.73%
Tier of Education	Primary: 48.13% Secondary: 45.68%	46.40% 51.73%
Age > 40 years	62.48%	78.40%

As indicated in Graph 1, the sample came from a wide geographical area since the drama training workshop was implemented in 20 prefectures.



Graph 1. Territorial areas where drama training seminars were implemented

4. Research Data Analysis

Although the research was based on non-weighted questionnaires, the wide range the sample of our research covered allows for categorisations and assumptions according to the model of the ex-post survey (Cohen & Manion, 1997). Data collected were processed using the SPSS statistical analysis programme, according to which the reliability of the questionnaires is very good (Cronbach values: A = 0.762 – 0.819).

4.1 Phase 1: Assessment of needs & sense of readiness

Regarding teachers' motivation for participating in the drama training workshop, the 941 teachers report an average of 3 to 4 reasons for joining this seminar, the most frequent answer being that of 'personal interest', followed by 'gaining access to practical human rights teaching activities' and 'acquiring more information on refugee rights. Other motives for seeking such training were their 'need to communicate and exchange views with colleagues', the 'inaction of the school regarding such issues', the fact that 'the subject is part of the curriculum' and that 'they work with children refugees' [see Table 2].

Table 2. Participation motivations

Motivation	f
Personal interest	719
Gaining access to practical human rights teaching activities	704
Obtain more information on the subject with emphasis on refugee rights	520
Need to communicate and exchange views with colleagues	424

About half of our research participants assess their level of knowledge of the Universal Declaration of Human Rights as *average* and a good number (32.28%) as *good*, while, with regard to the role of national policies concerning refugees, about half of them consider their knowledge to be *moderate*, but quite a few (24.10%) claim they have insufficient knowledge.

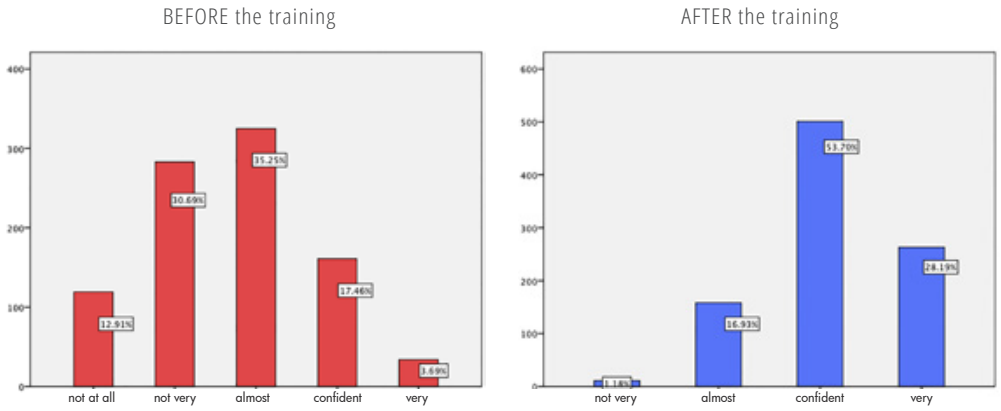
To the question about teachers' skills, competences, and knowledge before the seminar so they could teach about human rights, a small percentage (8.09%) responded with *confidence*, while the overwhelming majority (88.27%) *did not feel adequately qualified*.

The correlation analysis of the variables referred to above (Mann-Whitney test) showed that motivation for participating in the workshop, knowledge about human rights issues and experiential teaching skills did not present statistically significant differences between men and women, nor did they appear to be significantly affected by a participant's age or years of teaching experience (p value >5%).

4.2. Phase 2: Training workshop and preparedness assessment

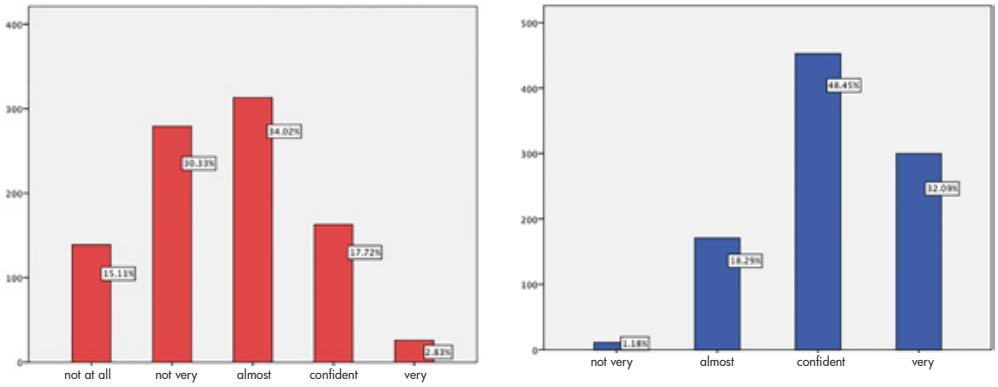
After completing the seminar, these 941 teachers consider that their needs were met *sufficiently* and *very much* to a percentage of 94.51%.

An important finding of this research paper is the significant shift in how confident the teachers felt after the seminar about working with their classes on human rights issues and, more specifically, the rights of refugees. Of the 30.69% who, before the seminar, claimed to *be not very confident* and 12.91% not at all confident, after the seminar, 53.70% claimed to be *confident* and 28.19% *very confident* (see Graph 2). The non-parametric value correlation test (Wilcoxon test) shows that these differences are statistically significant (p value <5%).



Graph 2: How confident do you feel about working with your class on human rights and refugee rights, in particular?

Similar shifts also occurred regarding the teachers' sense of readiness to raise their students' awareness about human rights and, namely, the rights of refugees, using drama and experiential techniques and activities: Of the 30.33% who, before the training, declared *not very confident* and 15.10% *not at all confident,* respectively, after the training workshop, they claimed to be *confident* at 48.45% and *very confident* at 32.09% percentage points [see Figure 3]. The non-parametric value correlation test (Wilcoxon test) shows that these differences are statistically significant (p value <5%).



Graph 3 How confident do you feel about raising your students' awareness concerning human rights and, namely, refugee rights using drama and experiential techniques and activities?

4.3 Phase 3: Evaluation of drama tools implementation and sense of readiness under actual working conditions

The third questionnaire was distributed through the Internet between July and October 2017 to all 941 participants of the drama training workshops. Since the workshops had taken place between February 2015 and May 2017, teachers were invited to participate in this additional research phase between 2 and 25 months after their training. A sample of 375 teachers responded (39.81% of the population), feeding into the research additional data concerning the real-life challenges they encountered when they returned to their classes/groups and the conditions that facilitated or obstructed the implementation of their educational course. Analysis of the data collected through the 3rd Questionnaire showed that 332 participants (88.53%) claimed that they, actually, implemented drama techniques, activities and tools in their work; they explained in detail what aspects of the workshop they had found easier to implement, they evaluated the level of their readiness to implement such methods and secured additional information concerning any dissemination actions that might have taken place. Meanwhile, the remaining 43 participants (11.47%) declared they did not implement any of the above in their work, providing their insight of the factors that prevented them from doing so.

More specifically, with regard to the aspects examined in the drama training workshop, in response to a multiple-choice question, teachers considered the following as far as ease of implementation went: warm-up/wind-down games (301); games/play to introduce human rights issues (277); dialogue initiating tools (249); group bonding activities (239); dynamic image (tableau) techniques (200); feedback tools (192), and Educational Drama techniques (176) (see Table 3).

Table 3. Applicable workshop elements

Elements	f
Warm-up games	301
Games for introducing human rights issues	277
Dialogue initiating games	249
Documents for introducing human rights issues (statistical data, images, testimonies, abstracts, etc.)	225
Team-building activities	239
Image theatre techniques	200
Feedback techniques	192
Educational drama techniques	176

It is interesting that the data above generally agree with those of the following question, in which teachers state which workshop elements they actually implemented in their work, following their training [cf. Table 4].

Table 4. Which elements did you actually implement in your work, following the training workshop?

Elements/Aspects	f	%
Warm-up games	289	87.05
Games for introducing human rights issues	238	71.69
Image theatre techniques	194	58.43
Team-building activities	174	45.53
Educational drama techniques	163	43.16
Documents for introducing human rights issues (statistical data, images, testimonies, abstracts, etc.)	160	42.67

When asked about the framework within which the teachers managed to implement the elements above, 256 of them (68.27%) stated that they included them in special school projects (cultural, environmental, health education projects, Erasmus+, etc.), while 60.8% found time within their own subject teaching, during the morning curriculum. There were cases when teachers took advantage of school life events; national day celebrations, thematic weeks and school festivals

proved a good opportunity for a good 211 of the teachers (56.27%), whereas afternoon school hours at all-day schools proved handy for quite a few of them (108 - 28.8%).

When asked whether they proceeded with dissemination activities involving their students, 168 teachers explained that they shared their work with another class/group within their school, 97 shared their work with the broader local community, including parents and other local community members, whereas 89 responded that they presented their work to the whole school community. There is also another 61 teachers who stated that their group's work was shared at inter-school festivals and events, regional school contests or school networks.

Teachers who managed to include drama elements in their teaching of human rights, also gave insight of the factors that enabled them to proceed. For a relevant question to which answers could be selected from multiple choices, teachers most popularly selected ability to implement [drama elements] *within their own class/morning curriculum* (214), followed by *students' motivation* (189) and *pre-existing positive climate for similar actions at the school* (186). The *potential of collaborating with other colleagues and/or the school principal* proved important for 115 teacher-participants, while the *availability of suitable space and equipment* seemed important for 99 of them [cf. Table 5].

Table 5. Mention the most important factors that enabled you to implement drama actions described above.

Factor	f	%
Feasibility of implementing [drama activities] within my class schedule	214	57.07
Students' own motivation	189	50.4
Pre-existing positive climate for similar actions within the school	186	49.6
Potential collaboration with other colleagues and/or the school principal	115	30.67
Suitable space and equipment availability	99	26.4

Similarly, the 43 participating teachers who claimed they did not implement drama activities during teaching after the training workshop highlighted the factors causing difficulties or obstacles: 17 of them expressed difficulty in finding time to do so (4.53%), while 12 participants said that *they did not feel confident enough to use what they had learnt on their own* (3.2%). A group of 11 participants (2.93%) claimed that *they did not have a stable/available group of students to experiment with*, and a smaller number blames *the lack of cooperation among colleagues, the absence of a suitable space and equipment* or *the insufficient positive attitude towards such actions at school* as additional parameters.

An interesting finding is that of the 43 participating teachers of this group none claims that they did not implement something *because they considered drama actions as presented above to be not interesting/not applicable*, although this was one of the multiple-choice options available to them (see Table 6).

Table 6. What reasons/difficulties prevented you from implementing in your classwork drama activities, tools, techniques, or/and educational material presented at the seminar?

Factor	f	%
Shortage of time	17	4.53
I did not feel confident enough to implement on my own drama tools, techniques or/and educational material presented at the seminar	12	3.2
I did not work with a stable student class	11	2.93
There was no cooperation with colleagues and/or the school principal	9	2.4
No proper space/equipment available	8	2.13
The school climate is not conducive to similar actions	4	1.07
I found no drama activity truly interesting/applicable	0	0

5. Conclusions - Discussion

Teachers participating in our research were mostly women from 20 different areas of the country; they served at formal Primary and Secondary Education schools. For drama practitioners and researchers such a high percentage of female participation is quite common; what is not so common or expected, however, was that the vast majority of participants were over the age of 40 and whose teaching experience exceeded 10 years. They were motivated to participate in the drama training workshop mainly due to their own personal interest in acquiring knowledge and familiarising themselves with human rights, with an emphasis on the rights of refugees. The intensity and quality of their attitude, though, highlighted their need for enriching their teaching repertoire with Educational Drama practices and methods. Although they initially felt adequate to support experiential teaching methods to develop their active participation in the learning process, before their participation in the workshop, they lacked the skills, competences and knowledge necessary to teach about human rights and

the rights of refugees (Choleva, Lenakakis, & Kritikou, 2019). Such lack of appropriate teachers' education and training in intercultural skills is also confirmed by other nationwide research (Vamvakidou, Dinas, Kiridis, & Karamitsou, 2003; Gotovos, 2002; Nikolaou, 2005) and relevant international literature (Jerome, 2018; Lamas, 2014).

The 20-hour educational drama training workshop on human rights (focusing on the rights of refugees) suggesting new teaching methodologies, seems to be fully meeting the needs of participating teachers, providing them with material and familiarising them with relevant methodologies, tools and techniques they themselves consider to be applicable for their classes/groups. It should be noted that, at the end of the seminar, there was a statistically important shift in the sense of confidence the participants felt about working with their classes on human rights issues and, more specifically, on the rights of refugees; furthermore, teachers also felt more familiar with educational drama techniques. Following the 20-hour drama training workshop, most teachers felt *very confident*, compared to what they had felt before the workshop, indicating a clear shift in their intercultural skills. An important factor for the success of the workshop is its experiential nature that allows new knowledge to be gained through the multi-sensory use of one's body and the cultivation of empathy (Grant, 2017).

An important finding of our research was that a 20-hour drama training workshop is sufficient to mobilise teachers into action: At the end of the school year, the vast majority of teachers who had attended the workshop said they actually implemented drama practices/actions in their teaching about human rights. They consider the initial ice-breaking games, the team building games, as well as educational drama (including Image Theatre (tableau) techniques and the use of appropriate documentation quite applicable and useful. Interestingly enough, the teachers did not remain within their comfort zones; in other words, they did not only introduce ice-breaking and team building exercises but proceeded to effectively use more demanding Drama-in-Education techniques to investigate issues related to human rights. This reflects the effectiveness of the seminar. Teachers themselves provided us with useful data concerning the context of their work; they explained that not only did they manage to experiment in the context of their own subjects, but exactly because of this condition they could experiment on extra-curricular occasions, i.e., during other school projects, educational visits, cultural/environmental/health educational projects and so on. Moreover, many of the teachers went on to disseminate the outcomes of their work to other members of their school and the broader educational communities, at the local and regional levels. The findings of our research are compatible with other studies investigating the personal and professional development of teachers in the context of the drama training workshop (Alkistis, 2008; Bainbridge Edwards, & Cooper, 1996; Giannouli, 2014; Omasta & Snyder-Young, 2014).

Teachers who were not able to implement drama practices during their human rights teaching blamed insufficient time, lack of a suitable student group, absence of cooperative partners and absence of available space as the main reasons for this. It is important, however, that, regardless of their challenges, they said they are convinced that drama tools are applicable, and that in the future, they might be given the opportunity to try them in classwork.

Despite the large sample of teachers participating in our research, our findings should only be regarded as indications of the impact the drama training workshop had on them. In order to confirm that there is a change in attitude and practice, multiple correlations concerning the various methodological tools and the duration of the drama training workshop are necessary. Our research work continues in this direction, so that we can reliably document the power of the drama workshop in education and the training of teachers, particularly when they decide to teach about human rights. As always, the ultimate goal is the teachers' personal and professional development; in this case, it is achieved through educational drama practices and we believe our research has contributed to the relevant dialogue.

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2.

Theoretical background of the training seminar

Drama in Education and the principles of experiential learning and critical pedagogy

The context of the training course of approaching 'otherness' issues

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Introduction

It has become commonplace to talk about the development of a society at the crossroads of storming changes and shifts of paradigms. However, it is a necessity daily encountered in life, as the sense of the unfamiliar spreads and prevails in the practices we come across at every superstructure. Within such a context, one can increasingly recognise the need of being always ready to revise and invent a new way to co-exist and co-create so as to be able to renegotiate the terms and means of our existence and co-existence when encountering the 'other'.

As an integral part of the superstructure, education plays a decisive role in change. This is why one needs to remain alert vis-à-vis the relationships shaped within education and the processes and ways selected to achieve or redefine educational goals. This article is mainly about the question of how one should stand when encountering such changes and what the role of Theatre/Drama-in-education and of those participating in the educational process may be.

In the context of institutions shifting towards achieving social change, followers of the Frankfurt School set personal and social emancipation as a primary goal of education; in other words, self-actualisation was to be achieved under conditions of social liberty and self-determination. Furthermore, they recognised that under modern social conditions, radical changes, a change in the profile and content of a social practice makes it imperative that problematic circumstances have to be transcended (Horkheimer, Adorno, 1947). Who are, then, those who can contribute towards transcending a social practice, such as the pedagogical praxis, often creating challenging issues that need to be resolved? According to the theorists of Frankfurt School, transcending problematic situations can occur through the participation of all those directly involved in them during the investigation and restructuring process. This view reinforces the need for pedagogues to undertake action; this need becomes all the more imperative in our days, considering that, while the

educational process in practice operates on the basis of heterogeneity (diverse cultures, mixed ability teaching), teaching practices have been established that are based on the principle of a homogeneous school class or group. Such practices were criticised and redefined as early as the beginning of the 20th century. As for schools, teachers undertake the task of operating in consideration of the existing social, economic, and political framework. This means that they should have the necessary qualifications to overcome obstacles and get learners involved in the process of critical consciousness (Freire, 1976) and emancipation.

According to Freire, we ought to disengage from processes that deprive us of action, critical reflection, curiosity, demanding research, uncertainty, and vigilance (Freire & Shor, 2011, p. 33). Following this reasoning, modern pedagogy raises questions and elicits arguments. In order to achieve this, it turns to processes of dialogue, processes of establishing groups, processes of creating and (re)creating knowledge. Another goal is also set, namely the cultivation of a democratic climate, where trainees learn how to participate, where what is impossible to achieve is to teach participation without participation (Freire & Shor, 2011, p. 146). In this context, modern teachers-citizens are called on to put empowering methods and means to use, so as to co-create, with children and young people, a secure context for learning and cooperating, which is all-inclusive and allows every team member to be on an equal footing. Art operates as a framework within which critical consciousness is cultivated and the aesthetic aspect of experience highlighted. Besides, the integration of aesthetic elements in one's way of thinking in everyday life creates situations that liberate consciousness and allow transformative prerequisite conditions to emerge (Adorno, 1970).

Experience and learner-centred approach to learning

As early as the beginning of the 20th century, new pedagogical principles were developed for the active participation of children in learning so that it would be meaningful for learners and pave their way to knowledge. These principles underpinned the use of drama in education. Dewey underlined that our social problem today is that those who perform a task are not conscious of the significance, the method, and the aim of the task, whereas their activity should be meaningful for them (Dewey, 1982, p. 25). Consequently, active involvement and the meaning a learner attributes to it are interdependent.

Learners' active participation and the potential of using one's own experiences when learning has been at the core of epistemological approaches and psychological and pedagogical theoretical views. This means that the nature of education, the relationship between society and the individual, relations of power and supremacy, as well as matters of child learning and development are incorporated in the relevant discourse. Such principles feed interest for 'children's ideas' and

promote distancing from the teacher-centred approach in a change of direction towards a learner-centred approach to knowledge. One of the directions this turn takes, which considers the practical-experiential aspect equally important to the scientific one, refers to the complementary role of experiential knowledge through processing and researching that leads to new knowledge (Kouzelis, pp. 50-53). This view is associated with approaching knowledge *as an activity*.

The experiential approach to learning is later encountered in the views of Vygotsky, Piaget, and Bruner, who underline the active role the child plays in solving problems along the course of their holistic educational and learning process. Furthermore, such an approach stimulates children's imagination, which was stressed by Dewey as particularly important for their experience and development, since observing "makes present what is absent". Therefore, he urges that facts should be presented so as to excite imagination and development naturally ensues (Dewey, 1930, pp. 201-202).

In every experiential learning process, there are two directional axes: on the one hand the origin and use of experience and, on the other, the social context of developing the experience.

1. Experiential teaching starts from a child's needs, problems, questions, issues that emerge either from daily life or from the experiences and concerns created in the social milieu. We are invited to act so as to help these aspects be incorporated in school life, through a process that takes place with others in the context of a communicative relationship (Chrysafidis, 1996, pp. 17-32).
2. The social context of education prevails in the theoretical views of Mead, Lewin, and Rogers (Mead, 1943; Lewin, 1948; Rogers, 1969), which highlight the significance of an appropriate *climate*, the dynamics of the group, transformation, activation, and the way all these provide meaning for individual experiences through processing actual incidents and through shaping one's personality along with others, in an atmosphere of security, empathy, trust and freedom.

The principles of experiential learning ultimately converge on the following points, as aptly presented by Kolb and Kolb (Kolb & Kolb, D. A., 2005, p. 194): Learning is a process and not a product; it generates new knowledge, as the views and notions of learners on a topic are examined, tested, and integrated in new processed notions. Furthermore, knowledge demands conflict resolution and, therefore, it is a process during which one is invited to proceed or retreat between contradicting positions of reflecting and action, emotions and thoughts. Finally, learning is achieved when an individual is perceived as a 'whole', i.e., when thoughts, feelings, perception, and conduct are included; it emerges from synergistic processes between the individual and the environment and comprises a process of generating, rather than merely transferring, knowledge.

Theatre/Drama in Education as a means of experiential learning and transformation

Views on experiential learning laid the foundations for *Educational Drama* (or *Drama*) in the British tradition, which originally underlined children's global development through participants' experiences and sensory stimulation. With time, as of the 1970s and because of Vygotsky and Bruner's influence, emphasis was placed on social context and the interaction between participants (Avdi & Chatzigeorgiou, 2007, pp. 24-26).

Drama in Education is a specific pedagogical and teaching proposal, a distinct field, which is inherently experiential and entails action. It puts forward concrete practices and techniques with contemporary experiential pedagogy aspects, including all its new trends and implications: exploratory learning, discovery learning, communication and cooperation, as well as critically viewing the pedagogical process as a practice of freedom, during which learners bring meaning to their own world (Freire, 1976). In a teaching practice that allows the emergence of experience through using the imagination, drama provides principles and rules that facilitate team-cooperative processes; the teacher-mediator is called to implement techniques with a class-group that keeps becoming increasingly more diverse. Indeed, according to Vygotsky, play, a fundamental element of initiating learning through a drama process, thrives on the imagination; however, Vygotsky underlines that even in the imaginary situation, the child functions based on rules ((Vygotsky 1997, p. 161).

The role of imagination in Drama is also stressed by the playwright Bond, who supports that when an individual uses their imagination, they do not seek refuge in existing meaning — but must seek reason again (Bond, 2000, pp. 185-186). In other words, it is possible to represent new realities, beyond those already known. Indeed, this happens on a 'journey' with others, standing in others' shoes and, ultimately, demolishing the bridges that keep mental constructs separate from emotionally exploring such new worlds.

In the words of Pammenter, "*Theatre at its best is a collective action, an exploration of human experience; it is a forum and a place and space for dialogical interactions between self and other. A place for examining our values – personal, social, political, moral and ethical […]. […] a place […] where reinvention and dreams may be born and our imaginative creations may flourish*" (Pammenter, 2018, p. 120). Practices used in education through drama converge on the class or group of learners becoming a dialogue team, within which we can recognise what we know or do not know about ourselves and others, where every investigation seeks relationships, probabilities or even conflicts, in the context of a democratic dialogue. Such a process of investigating situations, positions, and controversy distances us from situations where eyes and mouths remain silent; they stand before us waiting for the moment an opportunity arises for them to respond

appropriately. This reinforces another form of dialogue, with a holistic participation of body and mind, where scene presentations and reflection on them highlight and, potentially, question prefabricated ideas, stereotypes and prejudice. In other words, a drama process allows the mediator-teacher to raise issues for negotiation in a manner that transcends verbal suggestion or confrontation in the group, in a context that contains without rejecting or blaming. In such conditions, an educator becomes a liberating teacher, according to Freire, who does not do anything to learners, but with them (Freire & Shor, 2011).

To continue this line of thought, the theatre provides us with the necessary means so that we can move in the direction of transformative education. On the one hand, the experience, views, and values of an individual, as shaped in a specific context, are taken into consideration, while, on the other, it is recognised that a collective investigation of topics through dramatic action can lead to change, to new interpretative patterns — a change encountered in different ways as expressed in studies on the theatre and transformation by Brecht, by Boal and in the theories underpinning Educational Drama.

Therefore, the diametrically opposed stand of an education implementing known cognitive interpretative patterns, following a reasoning of homogeneity and the prevailing culture, is the theatre, which highlights dialectic processes, cooperation, new roles (the teacher as facilitator) of one vantage point and its counterview, and a quest through argumentation in a context of a democratic dialogue and equality between participating peers. As Burns puts it, "A key component of any participatory drama work is the use of formal or informal discussion to reflect on the theatre work produced within the session." (Burns, 2018, p. 122). This is why a teacher/pedagogue can act to promote personal empowerment and social transformation (McLaren, 2010).

All the points presented above are underlined in the theoretical principles and various ways of implementing a range of aspects, approaches and terms and conditions for Theatre/Drama in Education: Theatre in Education (TiE), and other broader terms encountered in a social context of implementing theatre: Applied Theatre, Theatre of the Oppressed, Theatre for Development, Participatory Theatre, etc.

Another parameter to be explored is the relationship between active participation and the audience when the Theatre is used in the formal and non-formal educational process as a pedagogical praxis. This happens because the acting subject and the audience interact and exchange roles through active participation in responding and reflecting on their own and others' actions. Furthermore, every time a presentation event takes place in the group, the action, questions related to the scene presented and attitudes are dealt with interculturally; as Schechner puts it, because cultures in the world today are in continuous interaction and because there are substantial differences between them, which cannot be ignored (Schechner, 2002, 2). Besides, when considering the social aspect of it, theatre

can become free of the restrictions a specific space-traditional stage or text imposes and functions as a fundamental feature of cultural life. All points made above converge on theatre being put to valuable use when dealing with issues of identity, diversity, communication, and operation of groups as collective creation communities approaching diversity.

Approaches and techniques used in the *It Could Be Me – It Could Be You* project

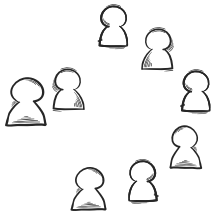
The training

In the recently -at least at this scale- emerging multicultural social context, implementing a project to raise awareness about human rights and diversity, by combining theatre and education, becomes a lever that multiplies the dynamics needed for participation, seeking, and finding meaning in experience and shaping a secure framework where everyone's voice can be heard.

Both the training approach of *It Could Be Me – It Could Be You* project for teachers and the accompanying theatre/drama workshops addressing children of all ages are based on the principles of experiential learning and critical pedagogy. There are three activities used when implementing theatre in educational practice: *creation*, *presentation*, and *response*; these do not follow a linear course, but are alternated in a spiral fashion (ACE, 2003, p. 6; Neelands, 2004, pp. 8-9; Winston & Tandy, 2001 pp. 108-109):

Project activities include acquiring experiences and being involved in new ones, with participation in actions and scene presentations, seeking meaning, generalising, and developing cognitive schemes, critical analysis on the basis of social and aesthetic criteria, and novel implementation through diverse manners of representation. Those involved in the theatrical/drama event carry their cultural identity and act and try out, gradually within a supporting framework, motivated into the zone of proximal development (Vygotsky, 1997), which can lead to expanding what the participants already know, i.e., to 'new knowledge' (Kalantzis & Cope, 2008).

Exercises, games, and techniques used in the project become tools to explore roles, process issues and alternative views, find meaning and face dilemmas. The tools used are the same as those for constructing a role in theatre: Educational Drama techniques drawn from theatre practices and enriched by theorists, such as Heathcote — e.g., the technique of *teacher-in-role* and activities of participatory theatre and Theatre of the Oppressed, such as Image Theatre and Forum Theatre.



Project Techniques

The games and exercises (Boal, 2013, pp. 135) for motivation/warm-up, getting to know each other and transformation set up the appropriate atmosphere, since they are based on the capacity of people to play and transform space, time, identity, and action. They are symbolic in character and graded in balance, stability and intensity, which lead to action (Winston & Tandy, 2001, p. 2).

Activities related to Image Theatre (Boal, 2013) make thoughts 'visible' and signify, on the one hand, the social and, on the other, the individual meaning of words. Trainees create a group image related to the topic to be explored. In each group, they can create an image to depict the causes of a problem or of a social situation. The short research and questions raised by each group in cooperation with the facilitator before the image is created is a task that raises issues and seeks the elements of a universal experience. What is it we are trying to say with our image? What role does each 'role' play in the image? How can the body and the group composition depict to others what it is we want to say?

Image Theatre is a tool that stimulates creativity so that we can then move on to some form of participation introducing Forum Theatre, which, according to Boal, is a kind of play with specific rules (Boal, 2013, pp. 80-85). This is based on the view that "all human beings are actors because they *act* and spectators, because they *watch*." We are all spectators-actors (Boal, 2013, p.31) and, therefore, we can all participate in theatre action. In Forum Theatre we create scenes presenting a conflict or a form of oppression and a spectator may stop the action and act him/herself offering their own contribution towards a resolution. After the scene is performed once by the group, it is then repeated and this time the spectator states the point on which they want to act and present a (re)solution that, in their opinion, is better. The process goes on as one of exploration. This testimony of ideas provides practice for all participants, so they may act in real life, too. Even if nothing is resolved, the process itself raises new questions and places some new suggestions under investigation, urging spectators to take one more step in situations they previously would not dare act in; in other words, this process has the impact of an empowerment exercise and the facilitator functions as the master of ceremonies — a Joker, who ensures all 'rules of the game' are observed; s/he disallows magical solutions and by addressing questions or/and doubts to the audience may lead them to a substantial discussion forum rather than manipulate spectators-participants in regard to the process (Boal, 2013, pp. 363-369, Boal, 2000, 173-190).

The Compound Stimulus was a technique created by Somers and comprises a complex stimulus for creating and elaborating on a story. This includes various objects, such as photographs, letters, personal items, placed in a box. The process is underpinned by symbolisms and what each object implies, while trainees are trying to carefully study the contents of the box so that a meaningful story can

emerge. A compound stimulus is presented to the group with an appropriate story as to how it was found, showing respect for the person it belongs to; it is also presented in a way that can arouse interest and empathy and raise dilemmas. When the objects are placed in order, they reveal aspects of the story they represent and create a network of relationships indicating probable narrative relations. The way the objects and their relationships to each other are selected are such as to create tensions and lead the group to a productive exploration through improvisation; in other words, the nature of the objects is such that allows *reasonable/convincing* connections to each other. The technique comes to life through the facilitator, in a spirit of play; it raises questions and functions in four phases: a) it mobilises/excites the *imagination* and *composition* through assumptions and speculation; b) it allows exploration and drama improvisation and creates dramatic tension so details may be *created* in relation to some human occasion; c) it leads to *selection* and *formulation*, when elements are analysed and put in order and the group gets to the point of understanding the actual story experienced; d) it induces *communication*, during which every group/class shares conclusions with the rest of the team (Somers, 2008, pp. 119-123).

The *teacher-in-role* technique was invented by Heathcote: the teacher addresses students to involve them all in group improvisation so that they may all actively participate in and experience issues highlighted through the drama process in the *here and now*. This way, the teacher arouses the children's interest and introduces them to the world of drama and the imaginary experience deployed in the process. The way Heathcote introduced the teacher's role-playing allows children the freedom to react, since it allows — in the words of Avdi and Chatzigeorgiou — "increasing interaction between teacher and children" (Avdi & Chatzigeorgiou, 2018, p.34). This approach is important, particularly if one considers that, through the roles the teacher chooses to assume and the way s/he 'plays' them, s/he can invite children to articulate an unambiguous moral response vis-à-vis an issue (Winston, 2000, p.97). According to Neelands, this is a technique through which nothing can happen if the group does not take action, and the role of the teacher is connected with the Joker of Forum Theatre (Neelands, 2002, p.66).

Focusing on the activities above makes it obvious that each one of them contributes to the actualisation of the journey of the *self* in relation to the 'other' as, collectively and individually, arising dilemmas, agreements and controversies are explored and the group is given the opportunity to negotiate and find elements in common or even engage in confrontation with concrete arguments.

A framework that promotes 'good practice'

During the training for *It Could Be Me – It Could Be You* project, in an appropriate 'psychological climate', the group of trainees saw the principles of experiential learning and dialectical education emerge. Every individual and every

group create a reason, present the world in dynamic images and assume roles in a positive atmosphere; all these elements allow generalisations to be formulated and relationships to be sought, so as to shed light on perspectives of the issue at hand, to reveal interests and highlight aesthetic criteria. So, each product produced entails new knowledge. This course establishes the prerequisite conditions for uniting the old with the new and helps what was set as a goal at the outset of an educational process: to achieve the initial aim, i.e., to transform knowledge based on the personal and collective narrative of the group. The training teachers experience during the course introduces them to a process to which they bring their own experiences so that they can reconstruct them and process them with others. Having acquired their own experience, they can then transfer it to their classes/groups assuming the facilitator's role.

Epilogue

The context and the atmosphere, the knowledge of techniques and the empowerment through the theatre/drama process establishes, in our view, the prerequisite conditions for a *good practice of theatre/drama in education*, reflecting the success of the implementation.

Success of the implementation requires that training course contributors, planners and trainers be alert, so as to perceive new aspects and proceed to repositioning and modifications, to modulating their questions so as to elicit, as well as feed and enrich, new experiences for the group of trainee teachers. Implementation considers theoretical principles and practices to equip teachers for empowerment and, therefore, enable them to raise questions without reluctance, to take a stand, to present arguments and actively participate within a concrete cultural framework. This can also lead to recognising and understanding situations experienced, as they emerge through using means offered by the theatre/drama. Social problems can be analysed within the group in various manners: with joy, with play, with tension, through stimulating numerous and conflicting emotions and arguments. Such interaction, even if not providing immediate magic solutions, is a course of learning towards understanding and changing our world view. This is a process that contributes towards continuing a 'journey' underpinned by the grassroots of the educational process, i.e., children and young people, who can explore their world 'together' and through the eyes of others, in the pathway of transformation.

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Principles of Intercultural Education when facilitating Theatre/Drama in Education Workshops[1]

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We, educators, drama teachers and artists facilitating theatre workshops, within or outside an educational framework, are often faced with having to manage diversity; it is an imperative need, particularly when prerequisite conditions leading to conflict, exclusion and racist behaviour emerge. However, even when our explicit intent is to establish conditions conducive to intercultural communication, there are certain issues that are often tackled superficially, although they should not be ignored when raised, as responding to them leads to different didactic practices. It is, therefore, necessary for such conundrums to be reflected on by all of us before we are called upon to manage multiculturality in our respective action fields/disciplines.

Questions such as: To what extent should a teacher-as-cultural-mediator maintain a neutral position when faced with cultural conflict? Or: Should one express personal preferences and views and shed light on their own cultural origins? Can a teacher criticise cultures depending on the prevalent features of their diversity? For example, are cultures with strong hierarchy structures equally 'good' as those ruled by equality? Are cultures which assign strictly defined roles to genders equally 'good' as those where such roles are more flexibly assumed? Can every student change and adapt to a new cultural community and be capable of self-determination without facing the implication of being excluded from their own community? Is diversity part of the culture of the country of origin or is it experienced/perceived as a threat? Are rights a privilege of individuals or of the groups an individual belongs to?

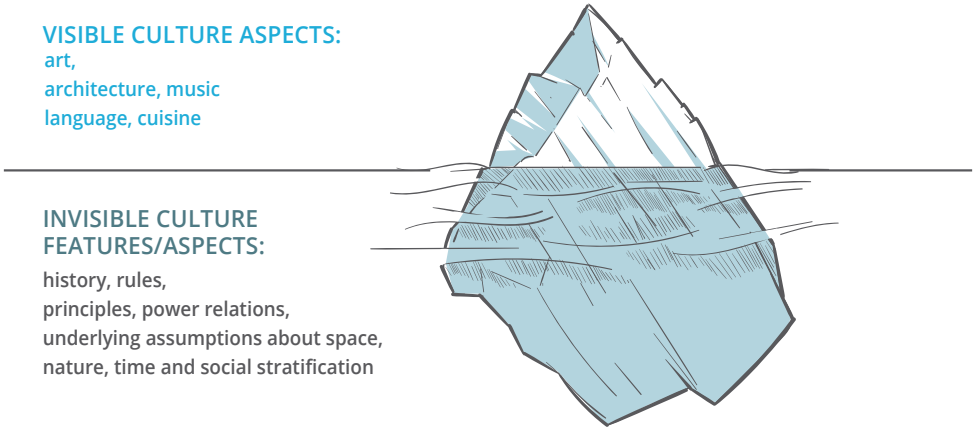
Many of these questions, along with the more general questions of what culture is, what identity is, what 'otherness/diversity' is, are the reflective base on which an intercultural approach to managing 'otherness/diversity' is constructed. We are going to examine in more detail the aspects of the questions raised above.

1 This article is based on my Ph.D. dissertation titled *The Contribution of the Theatre of the Oppressed and Other Dramatic Techniques in Developing Teachers' Intercultural Competence*, submitted in 2016 to the Dept. of Early Education of the University of Thessaly, Greece and supervised by Kostas Magos.

Culture, Identity, Otherness/Diversity

Views on what culture is are controversial. *Static* or *dynamic views* of *cultures* originate from different world views and, therefore, change our perspective as to identity and 'otherness', as well as intercultural education itself. A relatively neutral definition can be found in UNESCO guidelines (2007) on Intercultural Education; according to this definition, culture lies at the core of the individual and social identity of a person and it is defined as "*the whole set of signs by which the members of a given society recognize one another, while distinguishing themselves from people not belonging to that society*" (UNESCO, 2007, p. 12) or as "*the set of distinctive spiritual, material, intellectual and emotional features of a society or social group […] in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs*" (ibid.).

Culture, according to one viewpoint, has been criticised as static and has often been compared to an iceberg: the tip, which is the smallest part of an iceberg is visible above the sea surface, while its largest part is under the water line (Gillert, 2007, pp. 19-20). This known iceberg model implies that the apparent parts of culture (for example, art, architecture, music, language, cuisine, etc.) are not but the visible features of the invisible parts, such as history, rules, principles, power relations, underlying assumptions about space, nature, time, and social stratification. The meaning of this metaphor is that approaching a different culture is a tough and time-consuming process and it is definitely not limited to approaching the members of cultural groups through superficial cultural elements (folklore) and superficial cultural differences. Still, the iceberg metaphor evokes an image of something that does not change, that is solid and objective, as opposed to other metaphors used in intercultural education courses, e.g., those of the river or the tree.



Many scholars of interculturality make a distinction of culture as objective and subjective (Bennett, 2001, p.7). Objective culture concerns institutional aspects of culture, such as political and economic institutions in a society, and cultural products, such as art, music, or dietary customs, etc.; on the other hand, subjective culture concerns how the members of a society experience the social reality shaped by social institutions, as reflected in their conduct, values, convictions and views, as well as social roles (ibid., pp. 7-8).

Culture, according to researchers, is not limited to nationality or ethnicity nor determined by race and biological characteristics, as supported by racist and ethnocentric world views; rather, it comprises numerous other aspects of diversity which also determine diverse behaviour patterns. Many papers explore the various *aspects of 'cultural diversity*: it concerns, ethnicity, nationality (citizenship), religion, age, gender, social class, economic status, education, sexual orientation, physical ability, and physical characteristics, as well as numerous other aspects that concern recognisable classifications (Bennett & Bennett, 2001, pp. 5, 9).

ASPECTS OF CULTURAL DIVERSITY - BENNETT & BENNETT, 2001

- ethnicity
- nationality (citizenship)
- religion
- age
- gender
- social class-economic status
- education
- sexual orientation
- physical ability - physical characteristics

Ting-Toomey (2006) defines culture as "*as a system of knowledge, meanings and symbolic actions shared by the majority of a society members*" (p. 367). She supports that of all the diverse elements of cultures that can be identified, what has attracted the attention of most scholars around the world is the cultural value placed on *individualism* or *collectivism*.

In a publication of the Council of Europe on intercultural learning, Gillert (2007) presents an illuminating critical review of theories and views on culture. According to this review, Geert Hofstede, in his wide research undertaken in the 1970s, concluded that, overall, cultural differences can be summed up in five aspects: a) *power distance*: It indicates the extent to which a society accepts inequality in the distribution of power to institutions and organisations; b) *uncertainty avoidance*: It indicates the extent to which a society seems to be threatened by uncertain situations, risks, unforeseeable changes and the degree to which it tries to avoid uncertainty through establishing rules or other safety/security measures; c) *individualism/collectivism*: It indicates the extent to which a society is a tight

or a loosely knit social framework, within which an individual is placed, and the demands of responsibility this framework makes on this individual for members of their in-group (such as immediate families) as opposed to members of out-groups d) *masculinity/femininity*: It indicates the extent to which gender determines the roles women and men assume in society; e) *time orientation*: It indicates the extent to which a society bases the decisions it makes and its identity on the past, history and tradition or on factors related to the present and what is desirable for its future. Geert Hofstede's model has some weaknesses, mainly in that it regards cultures as static rather than dynamic and in that it might be construed as signifying that some cultures are 'better' than others.

CULTURAL DIFFERENCES - G. HOFSTEDE'S MODEL

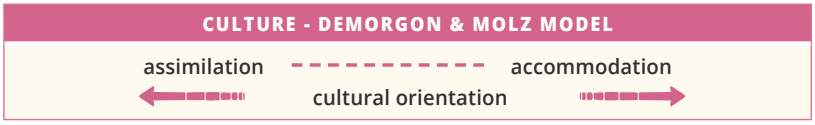
- power distance
- uncertainty avoidance
- individualism/collectivism
- masculinity/femininity
- time orientation

Another interesting model, which, however, has the disadvantage of not raising questions as to how cultures change and how an individual reacts in intercultural conditions, is the one by Hall & Hall (Gillert, ibid.). Edward T. Hall and Mildred Reed Hall, in their study on diversity in the 1980s, identified five fundamental dimensions: a) *fast/slow messages:* a dimension that concerns, among others, the speed at which community members build relationships with each other; b) *high or low context*: a dimension that indicates the amount of information necessary to be transmitted by the context (cast, roles, etc.) about the social origins of a person so that successful individual communication may be achieved; c) *territoriality*: a dimension indicating the organisation of physical space, the sense of personal territory and the social innuendos implied; d) *personal space*: a dimension indicating the distance from other people one needs to feel comfortable; e) *monochronic/polychronic time*: a dimension indicating how a person perceives and structures time and the value placed in observing a time schedule.

CULTURAL DIFFERENCES - HALL & HALL MODEL

- fast/slow messages
- high or low context
- territoriality
- personal space
- monochronic/polychronic time

In another direction, Demorgon & Molz (Gillert, ibid.) associate the notion of culture with that of *adaptation*, which stretches between two poles: assimilation, i.e., the process through which people adapt the external world to their own reality and *accommodation*, i.e., the process through which brain structures and mental schemes change in response to the information received from the external world, which makes people change their views. In short, culture is the orientation between these two extremes (assimilation - accommodation) so that one may adapt to circumstances, where this is not biologically determined, to assume conduct appropriate to the occasion. *Cultural orientation* indicates "in an abstract way what for a group of people has been successful behaviour in the past" (ibid., p. 27). In other words, culture is not linked to nations but essentially to the orientation of groups of people which is given by, e.g., family, friends, language, place of living, social milieu, etc. Depending on the context, individuals may change their orientation and standards. *Cultural identity*, according to Demorgon & Molz (ibid.) and other researchers, is not a meta-historical, static and monolithic concept but, rather, a complex, multi-faceted and changing in space and time (D'Andretta, 2006, pp. 44-46 and 59-62).



Talking about this dynamic hetero-determination and self-determination, Freire (2006) characteristically says: "*Shaped and programmed but not predetermined, within our cultural context, we take advantage of a minimum of freedom to enhance this freedom*" (pp. 211-212). *Cultural identity* is a concept that contains both the past, the origin, and memory, as well as the potential, the imagery and the (political) project: "*identity comprises a personal concoction/mixture of past and present, fact and fiction creatively rewritten into an ever-changing story*", as Vandenbroeck supports (2004, p. 30) while discussing a process of continuous and free construction of our multiple identity. He also presents an overview of definitions of the terms 'identity' and 'cultural identity' given during the 1990s by numerous researchers and theorists (Bruner, 1996; Heyting, 1999; Maalouf, 1998; Pels, 1993; Verbunt, 1998; Vandenbroeck, 2004), who have all reached the same conclusion, i.e.: since the elements of imagination and future are determinants for the active formulation of identity, regarding it as static and based on origin restricts our perception of it "*Recognising someone based on their origin, we regard identity and origin as one and the same thing. This practice focuses attention on the most static element of a person or group, i.e., an element that does not change*" (ibid., p. 30).Cummins (2005) also supports that identities keep being reformulated through our experiences and relationships, while also defining the aspects that remain constant (gender,

ethnicity) and those that are flexible or modifiable (fundamental values, political convictions, sense of self-esteem in relation to intelligence, academic achievements, talents, appearance). Compatible with this dynamic definition of culture and identity, Govaris (2007), raising these issues within an educational context, underlines the subjective meaning students from migrant families give to the 'national culture' of their country of origin, and the erroneous view of considering such pupils as representing their national culture. Govaris stresses that cultural differences are not only reflected in habits and customs, but in "*the significance/meaning they themselves attribute to such elements in the context of communicating with members of the majority*" (ibid., p. 30); he also considers it necessary for one to wonder "*how they experience and attribute meaning to their cultural symbols and how our communication with them influences their relationship to their culture*".

However, in the monocultural educational model still prevailing, to a great extent, in Greek schools, issues of identity negotiation are 'exiled' to the margins of the educational process, while a great majority of teachers seem to consider the inner-group culture as a solid system of self-explanatory values, which we ought to defend against any threat of adulteration, a model not different from what Magos & Simopoulos (2009) observed and described more than ten years ago.

Understanding the dimensions of diversity to achieve intercultural communication in education

One of the most important questions raised by the researchers referred to above, which is often encountered in the work of a teacher with a multicultural group, is whether emphasis should be placed on the universal aspects of all people (what we all have in common) and on perceiving people as individuals, i.e. members of a universal culture (universalistic approach), or, on the contrary, if one should recognise the diversity dominating the world, where all cultures are good to start with and perceive people as members of specific cultural groups (relativistic perspective) (Gillert, ibid., p. 25).

The consideration of the dimensions of diversity, as defined by scholars such as Ting-Toomey (2006), Hall & Hall and Hofstede (in Gillert, ibid.), can be a useful action for the teacher, in order to be able to recognise conflicts between people in a group and correlate them with their cultural origins. These dimensions have to be taken into account in intercultural communication, particularly when it comes to managing cultural conflicts.

Some studies, however, highlight as a problem the fact that, in Greece, the use of the concept of culture, in the view of both teachers and institutional discourse, is static and descriptive, in a manner that masks differences and social particularities within cultural groups as well as the active role of social subjects in processing cultural identity (Govaris, 2002; Delikari, 2006). The ethnocentric/nationalistic

discourse in school textbooks and syllabuses as well as in teaching practices, which has been noted in older research (Dragona & Frangoudaki, 1997), has not been eradicated, despite institutional declarations, and this reinforces an environment of institutional racism (Gotovos, 2011). Furthermore, in the explosive climate of the financial crisis, a violent rejection of intercultural perception has been reinforced by a group of intellectuals and educators who espouse ethnocentric views.

In my opinion, what is also significant is the prevalent confusion between the multicultural and intercultural models, which we are going to try and clarify below.

Models for Diversity Management: the difference between the multicultural and intercultural models

There is extensive literature on models to manage diversity, which can be summarised in five models, namely, the assimilatory or monocultural, the integration or compensatory model, the multicultural, the antiracist and the intercultural models (e.g., Govaris, 2001, 2007; Markou, 1996; Palaiologou & Evangelou, 2003), while Papageorgiou (2010) added a sixth one, that of the critical intercultural approach.

For the purpose of this paper, emphasis will be placed on the differences between multi- and intercultural models. Multicultural education is an institutional recognition of diversity, which entails recognition and respect for language, religion, culture, history, and diversity in the school context (Papageorgiou, ibid.). However, multicultural education mainly underlines *ethno-cultural differences* rather than *cultural differences* (ibid.) -which results in homogenising cultural groups depending on their ethnic origin- and considers minority members as representatives of their ethno-cultural groups. This practice addresses only the part of the identity of minority groups that relates to the 'Other' (ibid.) and, therefore, denies the right such individuals have to self-determination, while ignoring the existence of hybrid, multiple and continuously evolving identities (Cummins, 2005; Vandenbroeck, 2004).

In practice, multicultural models limit the intercultural aspect of coexistence within the extent of a *painless, parallel enumeration of superficial differences*, usually exotic and pleasant (songs, dishes, dances, and so on, from the tip of the cultural iceberg), while not denying the right to *actual interaction* (Magos & Simopoulos, 2009). However, this -very common and good-willed- practice entails the risk of perceiving diversity in a folklore light, an attitude that ultimately reproduces stereotypes and maintains the 'entrenchment' of separate groups and the conservative "*miring of minority subjects within their respective identities*" (Gotovos, 2003, p. 39). In other words, such a practice remains at the very first stage of a multicultural encounter, which often means the confrontation of our own culture -considered to be regular- with another, preferably exotic one.

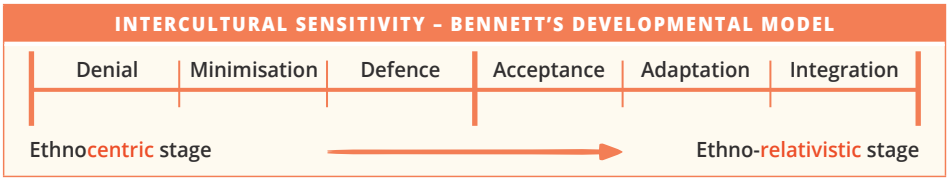
Intercultural rationale, on the other hand, denies 'entrenchment' in the context of mutual tolerance, which characterises multicultural models, and moves in the

direction of "I respect others' features, provided these do not dispute fundamental assumptions of my own culture". In other words, from this perspective, difference is 'legalised' to the extent that the prevailing identity, regarded as a permanent value, is not adulterated (Magos & Simopoulos, ibid.). The main difference between multi-and intercultural education is the dynamism of the latter, which beyond recognition and harmonious coexistence and presupposes dialogue, interaction, osmosis and joint evolution (UNESCO, 2007, pp. 17-18) as well as the *generation of new cultural constructs under conditions of equality.* Interculturalism presupposes the transcendence of people classification based on the concept of the nation-state; it means leaving behind ethnocentric models that run through course curricula and accepting multiculturalism as a fortunate coincidence and challenge for the transformation of individuals and society (Pamouktsoglou, 2009). Diversity is not defined only based on ethnic, religious and linguistic differences, but also on other aspects of identity, such as gender, social class, education, vocation, special needs and lifestyle (Magos, 2005).

Intercultural education *does not only address the children of minorities* or children of economic migrants, as often erroneously implied and used, which leads to confusing it with the compensatory model. It addresses all students and citizens, in the context of formal, informal, and non-formal education. Even the concept of inclusion is disputed by some scholars, since no country has a homogeneous culture and as all members of a society are diverse and have multiple identities. "*The question is not anymore 'who must be included?', but, rather, 'how do we all adapt to changes in the world that surrounds us?'*" (Vandenbroeck, ibid., p. 32). In other words, the intercultural aspect does not only concern 'different' groups; rather, it is a choice *running through all educational levels* and focuses, among other things, on the interaction of various reference systems. Therefore, it does not only aim at more effective assimilation of differences into the prevalent framework, but at *establishing a dialogue among equals*, which enriches every side.

Intercultural learning is highly correlated with citizenship, placing special emphasis on critical cultural awareness and intercultural communicative competence (Byram, 1997, 2003, 2006). Intercultural learning is perceived either as an individual learning process aiming at better contact of an individual with other cultures in the context, for example, of a person's work or studies, or as a collective process, aiming at building an intercultural process, an intercultural course, and an intercultural society. Intercultural learning concerns the discovery and change of elements lying under water level in the iceberg model (Gillert, ibid., pp. 35-37); this is why, despite the risks it might entail for the teacher, intercultural learning ought to stand up to any convenient simplification of reality. Distinguished researcher Milton Bennett (1993, 1998, 2001, 2004) perceives intercultural learning in the light of evolution, as a gradual development of *intercultural sensitivity*: From the *ethnocentric stage*, during which an individual regards their own world view, their own

culture correlates with the substance of reality ("this is how things are"), a phase characterised by denial, defence and minimisation, to the *ethno-relativistic stage*, during which an individual not only does not avoid but seeks cultural diversity, as cultures can be comprehended only in relation to others, gradually progressing from acceptance to adaptation and, finally, integration. Bennett's assumption is that the more the experience of cultural diversity and intercultural sensitivity expand and deepen, the more a person's *intercultural competence* is enhanced.



To conclude, the aim of intercultural education is the healthy, critical, and active development of multiple identities of students, the reinforcement of one's ability to adapt to a changing reality, but also to eventually transform it and shape a new world.

The Role of the Teacher and Educational Epistemology in Intercultural Education

Achieving the goals of intercultural education presupposes the participation of teachers themselves in the *intercultural course* of their class or group (Nikolaou, 2005). In the context of intercultural education, teachers do not place themselves outside the process, as if they are self-explanatory, invisible, and non-negotiable, as if they do not have an identity themselves (Magos & Simopoulos, ibid.). On the other hand, it is important to recognise that teachers are carriers of a specific — not only ethnic — culture, while *their manner of teaching, educational curriculum, and organisation are cultural products*, specific and concrete, rather than universal, self-evident, and socio-ideologically neutral (UNESCO, ibid.). In the context of intercultural education, teachers themselves — and their students through them — should create a "*diverse and flexible self-image, which does not raise conflicts when they participate in diverse communities*" (Vandenbroeck, ibid., p. 44), should stand critically vis-à-vis their own culture and be in a position to negotiate their identities (Cummins, ibid.).

A contemporary teacher has probably heard about intercultural education and they may even claim that they advocate it. However, in practice, they may unknowingly be applying a different educational model, a different epistemological paradigm. In other words, the theory espoused may differ from the theory-in-use (Argyris & Schon, 1974). Both levels, namely that of the espoused theory and that of the theory-in-use make up the teacher's *tacit* theory (Matsaggouras, 2005), also known as the *teacher's personal epistemology* (Papageorgiou, 2010b).

Teachers, in their efforts to respond to continuously changing conditions and relationships during teaching, cannot fully implement any of the known theories and educational epistemological fields. Whether consciously or unconsciously, they implement a range of didactic strategies, which do not exclusively originate from a single epistemological field; they make up their own, particular, personal teaching theory. A teacher's personal theory reflects their views on inherent student/learner potential, learning mode and developmental pattern, motivation/incentives, the mission of schooling, the school and classroom layout, the organisation of the students' population, the regulation and assessment of students' learning and social conduct (Matsaggouras, 2000); it also concerns the teachers' own view on knowledge: what its source is, the role it plays, how it is structured, how it is transmitted and whether and how it is assessed (Papageorgiou, ibid., p. 307). To call a teacher interculturally competent, it is important that their personal theory, their educational epistemology, coincides as far as this is possible, with the *epistemology of intercultural education* and ensures that the intercultural approach choice is not limited only to the level of the theory espoused.

Papageorgiou (ibid.) underlines that the epistemological framework needs to be clear, as does the meaning given to intercultural education at any given time: it is a functional arrangement of intra-communal relationships and a set of measurable skills in the context of the existing syllabus or it comprises a *holistic view of education*, which includes awareness of the way globalised societies function and the explicit attempt to transform them into more democratic, inclusive and pluralistic societies.

An intercultural approach, based on a critical epistemological approach and contrary to compensatory/integrative and anti-racist education, does not perceive *'otherness'/diversity as a deficit* or as an issue to be resolved, but as a resource contributing to achieving the goal of critical education, namely that of inclusive and pluralistic democracy. Furthermore, contrary to multicultural education, which adopts a static view on identities, as well as to the intercultural education trend that emphasises only the individual achievement of intercultural competence, the critical intercultural approach supports the *transformative power of education* in the direction of a collective social aim, defined by the grassroots (Papageorgiou, 2010, pp. 652-654): Critical intercultural education is *"an education that is truly open to pluralism, as it is based on an epistemology that values students' cultural capital, that engages with the hybrid identities of the globalization era and that offers intellectual means for emancipation" (ibid., pp. 654).*

Achieving the goals of intercultural education means going through the *empowerment* of students and teachers. The concept of empowerment, according to the critical education paradigm, means, *inter alia*, strengthening one's capacity for the self-determination of the cultural identity of people and increasing the self-confidence of the members of a minority community, as well as a critical world view (Cummins, 2005; Giroux, 1997; Griffin, ibid.; McLaren, 1989; Sleeter, 1991). Contrary to the *"philanthropic" models of education for vulnerable groups*, Empowerment

Education aims at expanding the critical perception of the world and at perceiving people as competent to undertake action and solve their problems on their own, without any persons from the dominant social classes 'enlightening' them or offering them 'philanthropy'. Teachers who espouse Empowerment Education use strategies to help students recognise their own abilities and stand on their own feet so as to change their life conditions (Sleeter, ibid.).

Empowered teachers and students accept their cultural background and identity but are also capable of standing critically before them and before the dominant culture and negotiating their identity (Cummins, ibid.). Empowerment Education consciously considers the past, the students' place of origin, as well as the students' future, where they are going (ibid.). A prerequisite condition for this free formulation of an individual multiple identity is the existence of potential interaction between diverse cultures in a climate of equality; otherwise, there is either a majority or a minority group dictatorship.

Therefore, a teacher who follows the intercultural approach respects a student's cultural identity by providing *culturally appropriate* and responsive quality education for all. It provides every student with the necessary cultural knowledge and the necessary attitudes and skills to achieve active and full participation in society. It provides every student with the necessary cultural knowledge and the necessary attitudes and skills that make them competent to contribute to the respect, understanding, solidarity between individuals, ethnic, social, cultural, and religious groups as well as nations (UNESCO, ibid.).

Facilitation and theatre/drama workshops based on the principles of the intercultural diversity management model

It becomes evident from the above that the intercultural approach needs a framework of respect, trust, and active listening which, in our opinion, is ideally provided by theatre/drama workshops, since they put to good use all aspects of theatrical performance (Zoniou, 2016).

American director and theatre anthropologist Richard Schechner underlines that "*Humans are unique among living beings in carrying and expressing multiple and controversial identities simultaneously*" (2002, p. 4) and that the multiple identities and multiple selves of people coexist in unresolvable dialectic contrast and appear either during the social performance process or through the organised theatricality of theatre/drama workshops and performances. According to the same author (1984, p. 33), the human species is today perceived in a manner that differs from the past: A human being not only thinks and creates, but also plays and presents. Individuals are not characterised by stable behaviour, stable identities, constitution, and so on, in place and time, but, consciously or unconsciously, they perform various roles, depending on circumstances, conditions and places; they are characterised by an ability to change codes and by flexibility (Burke,

2005). Pluralism, hybridism, multiple and changing identities, as well as potential self-determination are at the core of the assumptions of the *'performance' trend of social sciences*, and of contemporary performance theories (Fischer-Lichte, 2012). Performance studies have been influenced by this perspective, sweeping along theatre/drama-in-education studies.

However, when interculturality meets the theatre, regardless of the potentially sound aesthetic result, there is a risk that this encounter -if not entailing the element of Critical Reflection, as defined by the trend of Critical Education and when it does not reflect on the questions raised in the beginning of the article- may be classified as reality in the multicultural paradigm and not in the intercultural one, so that it turns into a post-modern folkloric event, with disputable transformative features and running the risk of reinforcing an ethnocentric perception of the 'other' as exotic, not 'regular' or, even, inferior (Zoniou, ibid.). Theatre and theatre studies, school theatre/drama groups are not good *per se* at managing 'otherness', which is the actual goal!

On the contrary, the goal of theatre/drama workshops, according to what has been said above, should be *self-determination* and the healthy, critical, and active development of the multiple identities of teachers, which will allow adaptation to a changing reality and shaping a new reality and interaction in a climate of equality.

We believe that a theatre/drama-in-education workshop on human rights and refugees, when inspired by the principles of critical intercultural education -as this has been elaborated on in this article- can become a powerful tool, a social workshop, *"where we study behaviour, values, relationships of specific persons under specific circumstances, […] expanding the way we perceive our society and our position within it"* (Somers, 2002, p. 77). Educational drama can reinforce the bonds connecting individuals belonging to a school community, whether they are a group of teachers or a school class, or a team of parents, or a mixed group of students and children refugees not belonging to the school, leading to the intercultural management of 'otherness'.

When informed and interculturally competent teachers, artists, animators are aware of the process of the intercultural management of diversity, within a context of specifically designed theatre/drama-in-education workshop, this becomes an element of individual and collective empowerment. Knowledge, sensitivity, skills, and awareness of our didactic practices become a creative force in our work.

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Dialogue is fundamental: The *techne* of drama facilitation

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Interview to **Nassia Choleva**

Hey, Brendon, thank you for doing this. Let's go back to the training you offered to the It Could Be Me – It Could Be You *project trainers and facilitators, back in November 2017 in Athens, Greece. As a member of a project that seeks to raise awareness about human rights and refugees, a current reality in Greece during the last few years, we found your session topic 'Facilitation for Theatre for Democracy' truly topical and relevant to our work. Could you share a few words about the idea of this approach and, perhaps, the fundamental ideologies behind it?*

Well, Theatre for Democracy has its origins in a six-year project I ran in 2004-2010, which sought to use drama and theatre methods to engage citizens and municipal representatives across the UK as co-creators of ongoing political action with real world outcomes. It's important to recognise this was very practical work – developed 'in the field' by practitioners, with little explicit recourse to theory. However, the project was very successful, and demand for sessions soon exceeded what the core team could deliver. As a result, we had to develop a method for training practitioners in this style of work and, in turn, this led us to more explicitly 'name' the theories that underpinned the practice and identified the facilitation techniques we used in running workshops and discussions.

There are many ways of looking at the work, but, if we wish to try and distil the essence, there are two key theoretical constructs that form the foundation –

Critical Pedagogy and Agonism. The former is found in the work of Paulo Freire and, in particular, his ontological model of mind states, which describe the journey from magical to critical consciousness. Magical consciousness describes a state of being in which life events are accepted unquestionably, injustice and inequality exist because that is simply how things are – nothing can be done to change them. At the next level, of naïve or semi-transitive consciousness, the individual begins to recognise causation in the oppression they experience but the analysis is simplistic often blaming themselves or a specific 'guilty' other. In the final phase, that of Critical Consciousness, awareness broadens to encompass complex causation, recognising the political, social, economic, and historical contradictions that exist and, following this recognition, taking action to change it. It is the pursuit of Critical Consciousness that characterises critical pedagogy, an approach to education that moves beyond the passive consumption and memorisation of right answers ('Banking education') to what Freire terms Problem Posing education, in which teacher and student act as critical co-educators, working together in dialogue (Freire 1972). Now, Theatre for Democracy is not an explicitly educational practice, but I think the distinction between banking and problem posing education is incredibly useful when using participatory theatre in a political context. I'm sure we've all experienced the 'political' theatre based on 'banking' pedagogy – the piece with a message, the moral we are supposed to take home. What we try to achieve instead, is working with participants to 'problematise' reality – to identify the contradictions and recognise the complex structural factors that affect our lives with a view to making changes for the better. It is a joint venture between citizens, some of whom bring their experience as residents, others as representatives and some as theatre practitioners.

Avoiding moral messages means there will inevitably be conflict. The very nature of a pluralistic society means there will be competing ideas as to what constitutes the right way to do things. What is tempting here is to say that, in the face of conflict, the facilitator should remain neutral, but this is impossible, as Freire states: "*Washing one's hands of the conflict between the powerful and powerless means to side with the powerful, not to be neutral.*" (Paulo Freire,1985).

> *So, if there is no neutral, whose side do you take?*

Good question, but it is not so much a 'who' as a 'what'! The facilitator is on

the side of dialogue, and, as such, should do everything in their power not only to sustain dialogue but also to ensure the conditions are right for creating it in the first place. This is where Chantal Mouffe's (2005) conception of Agonism comes in. She recognises that 'conflict and division are inherent to politics' but that a distinction can be drawn between Antagonism, i.e., the conflict between enemies in which the ultimate aim is the destruction of the other, and Agonism, i.e., the struggle between adversaries with the recognition that any victory is necessarily temporary. The distinction is terribly important. Many people shy away from political discussion for fear of antagonism -that any disagreement is a sign of personal enmity. An agonistic approach avoids this by focusing disagreement not on the person but on the issue or idea and does so in the knowledge that in such matters there is no finite truth or right answer. This can be quite liberating for participants though it is not always easy to bring about such dynamic.

> *Acting as facilitators in such a dynamic theatre/drama workshop, what are the first steps we should take through our work in order to build such a culture within the group?*

I think the first step is to establish the workshop as a 'space' within which participants feel comfortable being in playful contention with one another. The use of games and exercises that promote light-hearted competition can be very helpful in laying the foundation for more serious discourse. It's important to use a variety of exercises, ideally covering a range of skills, to prevent anyone from dominating. So, there should be a balance of physical and mental challenges appropriate to the participant group. By the end of the warm-up session, they should feel comfortable 'playing in the space created' - sometimes winning, sometimes losing but enjoying the 'agon' of the games.

As the workshop moves beyond the warm-up and into more substantive exercises exploring certain issues, care must be taken to avoid activities that intentionally (or unintentionally) frame experience in an antagonistic manner. Setting up an improvisation that allows one half of the group to demonise the other or using a recent traumatic but divisive event as stimulus may be cathartic but will inevitably lead to antagonistic discourse or the withdrawal (physical or otherwise) of some participants from the process. This is not to suggest that acute, painful events are to be glossed over — quite the opposite — but this is, perhaps, not the place and time to start such a process.

It is also important that the facilitator create the right kind of personal presence in the workshop 'space'. I once heard a piece of advice given to aspiring stand-up comedians, which went something like: "*You must be genuinely interested in [the audience], happy to be spending time with them – if you're not they will be able to tell*"; my experience in drama facilitation has definitely proved this to be true in our field. Genuine interest in the work created, and views expressed by the participants are vital – if they sense you are just going through the motions, that the participation is 'tokenistic' it will be an uphill struggle to engender authentic engagement. Equally, your interest in the group should be balanced with a disinterested stance regarding the outcome. Now, by 'disinterested' I don't mean 'un-interested', which would, of course, contradict my previous point. No; I'm referring to the fact that the facilitator is not influenced by considerations of personal advantage or material interest in the result of the workshop – i.e., they are not obligated to get everyone to agree, or to follow a particular policy, etc.; the workshop is a success if, and only if, the commitment to dialogue has been served. Finally, the facilitator should endeavour to 'own' the 'space', that is to exert control over the proceedings with confidence. The opposite, 'defending' the 'space', jumping on any infraction or dissention for fear of losing control, is to be avoided for obvious reasons.

> *You referred to 'authentic engagement' in the group work. How could the group facilitator steer their approach towards a procedure that motivates and activates participants more successfully?*

Perhaps the best place to start would be to consider what 'inauthentic engagement' might look like. You would see facilitator and participants creating the appearance of engagement but with no real dialogue. Contributions will be made, certainly, but only with a view to pleasing or assuaging the facilitator. Fixed roles will predominate, so that some in the class are speakers while others are not; much may be said, but only a few will be heard and, ultimately, nothing happens. Authentic engagement, on the other hand, occurs when participants and facilitator are co-intent within the inquiry – there is truly something to be discovered. Participants respond because their contribution is both valued and valuable. Most importantly, there are few obstacles to participation. I often use an analogy likening engagement to a stream running down a hill. If you place a big rock in a stream, the water won't go over it – it will just follow the easiest

course. This is particularly true when the slope changes direction — water clearly can't go uphill, it will just pool at the bottom. Likewise, engagement in a workshop or discussion should feel like water running down a slope and it is part of the facilitator's responsibility to ensure there are no significant obstacles to this flow. If the facilitator does not make participation the easiest course, then we should not be surprised when participants' attention goes elsewhere.

This is particularly true with discussions. Reflecting on the work produced or responding verbally to some stimulus is a key part of drama practice, but it is often taken for granted. Beginning a discussion with an open question such as: 'Who wants to say something about what we have just seen?' seems an obvious place to begin, but the openness of the question is the very thing that impedes participation. Given the wide scope of potential responses, participants may well be reticent to contribute for fear of having misunderstood what has been asked. They may be afraid of being considered foolish or naïve, they may be concerned about appearing antagonistic or receiving antagonistic responses from others in the group — ultimately, they will consider it safer to be quiet and let the usual speakers do their thing. The facilitator, now feeling like they are trying to push water uphill, will likely blame this on lack of interest, but this is probably not the case. In the end they just made participating harder than not participating.

> *So how might this be avoided in the structure of a discussion?*

Well, the first question is crucial. In general, and perhaps counterintuitively, the first question should be a closed one — i.e., requiring only a simple, one-word answer or vote:

"Given what we've just seen, hands up who thinks Maria has made the right decision."

"What one word might describe how Alex is feeling right now? We'll go around the circle — if you don't know what he might be feeling, it's fine to say nothing. If you agree with what someone else has said, it's also OK to say the same."

"This is the only way the scene could have ended — hands up for yes… hands up for no."

These are not necessarily simple questions, but they require a simple response. Bifurcating the issue, splitting it into two discrete elements, means that everyone, by raising a hand or not, has responded. There is also clearly no wrong answer. Compare this to a question that requires a complex response:

"Who can tell us what they think about Maria's decision?"

The respondent will have to immediately justify their view, a view which may well be one shared by the whole group, but it might equally be based on a misunderstanding or represent an extreme position. Unless group members are very comfortable with one another and the material, it is easy to see how the potential level of exposure might reduce the likelihood of participation.

> *So, it's always a closed question first?*

There are no hard and fast rules — it all depends on context — but I think the exceptions tend to prove the rule. It's a much safer place to start. Also, a closed question gives the facilitator an insight as to where the group stands on the issue — are they split or leaning one way or the other. This gives a sense of the generative themes that might engender more dialogue and indicates where potential 'problematization' of the issue might lie.

> *And after the first question?*

Then it is a matter of sustaining the dialogue to allow for consideration of the issues from multiple perspectives with a view to possibly finding consensus or, more realistically, an informed recognition of dissensus. It can be quite useful to consider three potential modes of discourse:

Collecting: The facilitator asks a closed question and participants respond in turn with a short answer or vote.

Selecting: The facilitator asks a closed question; participants respond in turn. The facilitator occasionally 'selects' one participant and asks them follow-up questions (which may or may not be open-ended).

Connecting: The facilitator asks questions (collecting or selecting) and looks

for opportunities to connect two or more participants in discussion about the issue. Facilitator continues looking for chances to open the issue to the rest of the group (via a collecting question).

Of course, a truly dynamic discussion is achieved through Connecting, but attaining this from the outset is a very difficult task. Collecting has the advantages of a closed question opener, as we discussed just now. It isn't really a dialogue, but it is easy to engage in, it involves everyone, and it gives the facilitator useful insights. Selecting, allows for more depth, but must be used in tandem with Collecting to prevent individual voices dominating and save the facilitator from committing to hearing every single personal statement on the matter. Looking for the opportunity to Connect, the facilitator can interrupt a speaker, in a positive sense, to refer to a previous contributor or open the issue to the whole group. Thus, the facilitator acts as a conductor moving between modes to allow the discourse to flow between individual contributions, discussion and group input.

> *Like a conductor, does the facilitator maintain the tempo of the discussion?*

Exactly. It's important that the facilitator remain at the centre of the discussion: all communication should go through him/her. It may seem counter-intuitive, once again, but participants talking directly to one other is probably to be avoided. At best, direct conversation acts to exclude input from other participants; at worst it can lead to a situation where the focus of discussion moves from ideas to individual 'right or wrong-ness' with all the subsequent risks of antagonism this entails. The facilitator's own responses are also important in maximising inclusivity and making participation easy. To help with this, I encourage the use of a pattern I call VRR – Validate, Repeat or Reframe:

Validate: This refers to how the facilitator acknowledges a participant's contribution. This could be a simple 'thank you', or even a gesture – the main thing is to signal to the participant and the group that the contribution is 'valid'. Care needs to be taken not to fall into automatic patterns of validation ("Brilliant",

"Absolutely", "Cool"), which may not reflect the tone of the contribution (Participant: "And then everyone will starve", Facilitator: "Cool"); furthermore, it may suggest the facilitator personally agrees with the statement, which may then deter contributions from those who hold different views.

Repeat: In these types of discussion, the facilitator is usually facing the participants and is, therefore, in a good position to hear each contribution. The participants, who are not all able to see each other, may not have the same advantage. Furthermore, they may also be less confident to speak out. It seems entirely sensible that the facilitator, when necessary, repeats the contribution, both as a means of validation, but also to ensure everyone has heard. It's important to remember that, in general, repeating is for the benefit of the rest of the group and should be directed to them - it is easy to fall into the trap of repeating back to the person who has just spoken and, obviously, they know what they said (unless, of course, you are checking back on purpose because you are unsure you heard them correctly).

Reframing: A participant's contribution may be too long to repeat, in which case the facilitator may wish to paraphrase/reframe it – creating a simpler version for the rest of the group to respond to. The facilitator may also choose to do this to 'upgrade' or contextualise a shorter or slightly off-topic contribution. Again, care must be taken that this is done to clarify the original point, rather than change the point completely, and it is always worth checking back with the participant that you summarised appropriately.

To be clear, I am not suggesting validating and repeating and reframing at every instance. It is important to always validate in some way, but, with a small group, this could just be a gesture or nod of the head and, remember, repeating or reframing are forms of validation in themselves. Some find this approach difficult, perhaps somewhat artificial, and feel it goes against instinctual desires to just let participants speak. I completely understand this, though, in my experience, the 'just let them speak' approach tends to lead to a succession of speeches, but very little dialogue. I certainly share the concerns regarding artifice, but I think this is only truly a problem when the facilitator's intentions are equally artificial – using the technique for its own sake — with no commitment to participants or interest in the ensuing dialogue.

> *You mentioned earlier that fear of being perceived as antagonistic or being exposed to an antagonistic response is likely to lead to withdrawing*

participation, what you called in the workshop 'tumbleweed' moments. But what about the opposite when participants, either deliberately or inadvertently, make antagonistic or inflammatory comments? You wrote an article for our journal[1] on some techniques to deal with this, but I wonder if you might summarise your approach here.

The fundamental thing is to remember that the discussion is taking place within a specific context — a drama workshop. The stimulus for discussion is the work produced or the material introduced by the facilitator. In either case, it is the facilitator's responsibility to minimise the likelihood of an antagonistic response by carefully choosing material and using techniques like those discussed above. Nevertheless, inflammatory contributions will arise on occasion — this might even be said to be a good thing, a sign of authentic dialogue (in that participants are not just performing the discussion they think the facilitator wants to hear). However, assuming the participant is not deliberately aiming to disrupt the dialogue[2], there are a number of simple techniques that can be used to bring the discourse back to an agonistic level:

Reframe to lessen certainty - Hedging	
Participant: That's rubbish – it's not like that in real life.	Facilitator: *Hedging* probability Ok. So, this might not be the way everyone sees the issue. There might be other ways of looking at things.
Keep the discussion future-facing	
Participant: *Past tense* There used to be only a handful of families in town. Everyone knew everyone. Everyone knew everyone's parents and grandparents and when you had a job you had it for life.	Facilitator: *Moving issue to Future tense* So, how might we create that sense of community now? There are no more jobs for life, but what could be done to bring people who share similar interests together?

1 The dynamics of disagreement: facilitating discussion in the populist age. *Education &Theatre Journal,* 19, 124-131.

2 It is beyond the scope of this paper to consider instances of intentional, premeditated disruption.

Make appropriate use of euphemism	
Participant: We are already too many! There's no room for more..	Facilitator: *Accepts/validates –* Here's a suggestion. *Reframes as euphemism –* We need to think about resources. *Opens to the rest of the group looking for a possibility to connect –* Who else agrees there should be consideration of how to build appropriate levels of infrastructure and support?
Participant: Of course, the economic paradigm has shifted, and some people will, unfortunately, be disappointed.	Facilitator: *Reframes into simpler register –* So, things have changed in the way the municipality is funded and… *Unpacks euphemism* By 'disappointed' are we talking about people not being able to afford to eat?
De-personalise the issue – personalise the individual…	
Participant 1: I've lived here all my life and now I don't recognise a single face in the street… Participant 2: (dismissive) Well, why not try talking to people… Participant 1: … or understand a bloody word… it's not me who's unfriendly.	Facilitator: *Positive interruption* – Now, here's something… No wait – let's take this out to everyone. *Turning the issue into a cognisable object –* Something we haven't spoken about yet is communication. *Offering the object to the group as something to explore –* How might we explore ways of people getting to know each other – to avoid misunderstandings or feeling of exclusion?

It's worth noting that each technique attempts to separate the issue from the participant – creating what Freire would call a 'cognisable object' (1972). Ensuring the facilitator is at the centre of the dialogue is vital for achieving this. Once the participant produces the inflammatory statement, the facilitator metaphorically takes it, reframes it as an object, and holds it up in the centre of the room for agonistic exploration. Finally, we must remember that the aim is not to produce

consensus; it is great if this is possible, but, realistically, establishing reasoned and informed dissensus can be a significant step.

> *Thank you, Brendon, for all this insight and for sharing your valuable experience in this interview; it has been somewhat of a tutorial for our readers!*
>
> *Do you have any last comment or message for facilitators who will try out some of the elements you offered?*

I think it is incredibly important to recognise that this type of work can be difficult to deliver. The techniques I've outlined are not to be taken as a recipe, which, if followed to the letter, will produce a perfect result. Every session will be different and what works one time may not work another. The key is not to be disheartened when things don't go according to plan, but to learn from each encounter. I truly believe that there is an inherent drive towards dialogue in most people, and our job is to encourage — in the literal sense of 'give courage to' — participants to find their way when engaged in such discourse. We cannot deliver a 'magic pill' of transformation, as much as use a 'compass' to try and find the best route to where we want to go.

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What do things say when they talk?

Personal and family artefacts as intercultural educational materials

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It is only in a world of objects
that we have time and space and selves
(T.S. Eliot, 1964,16)

Introduction

Interculturality is now one of the most significant aspects of contemporary education throughout schooling. According to the Council of Europe (Rollandi-Ricci, 1996), the concept of interculturality focuses on the interaction and cultural exchange between various cultural and social groups and people. It has to do with mutual recognition, acceptance and respect of diverse cultural codes and supporting interaction between individuals and cultures from different cultures and between members of the same culture.

Hohmann et al. (1996) underline that intercultural education tackles educational problems related to migration and seeks effective solutions; however, this does not exclusively concern migrants and migration, since it relates to everyone, majorities and minorities, migrants and natives. Intercultural education creates conditions for multicultural exchanges between people, recognising and accepting similarities and differences between diverse civilisations and lifestyles. It enriches school life, provided the general educational policy at any given moment creates conditions that allow schools and their social environment to develop acceptance and understanding of cultural differences.

Beyond the need for adopting a comprehensive educational and social policy that will support the principles of intercultural education, the success of implementing it in school classes depends on a set of other parameters. Significant among them is teachers' intercultural training so that they themselves may acquire the intercultural competence they must transfer to their students, the establishment of an intercultural curriculum that will provide substantial opportunities for getting to know, accept and develop interaction with 'otherness', as well as for effective use of appropriate educational material that can support the process of teaching and learning related to intercultural issues.

Intercultural Educational Materials

The term 'educational material' refers to materials of various types, which a teacher could use to support their teaching. The commonest types of educational materials are literature and other books, various texts, pictures, photographs, educational software, films, music CDs, puzzles, games/toys and various objects. The role of educational material is quite important, since it determines, to a high extent, the content and form of teaching. Students spend a long part of didactic time with such material, while through it they gain feedback for their knowledge and be motivated to continue learning.

According to Magos (2010), in order for material to be effectively used in the educational process, it has to meet certain criteria. Some of them are the following: compatibility of the material with the students' mental age; use of the principles of constructivism for cognitive development; promotion of critical thought; the potential the material provides for generalisation and multiple interpretative approaches. The originality and attractiveness of the material, as well as its potential to cater for various cognitive levels and learning modes, are also significant advantages.

The term 'intercultural' may be used for educational material that promotes the aim of intercultural education, i.e., the familiarisation with, acceptance of, and raising respect for and interaction with 'otherness'. The aim of the entire didactic and learning process, using the material and its accompanying activities as a means/starting point, is for students to recognise that cultural diversity, and diversity in general, is social wealth rather than a threat. One should reflect on stereotypes and biased views and attitudes they have often embraced themselves, believing that they are social and cultural 'truths'; gradually, one's negative views and attitudes vis-à-vis diversity ought to be transformed. Through such a process, students will ultimately leave behind their 'habitual' xenophobic views and become more open towards what is different, the 'other', the long-term goal being to acquire empathy, a truly significant skill at both the personal and the social level.

Artefacts as Intercultural Educational Materials

Some of the materials that can be put to effective use for intercultural sensitisation of students are artefacts. This article does not focus on cultural items exhibited at various museums, which are obviously particularly significant sources helping us get to know other civilisations. There is extensive relevant literature, from the broader field of Museum Pedagogy (Nakou, 2001; Nikonanou, 2005), which, among other things, focuses on how to effectively use museums and museum materials within the context of an educational process.

This article refers to personal and family items that can be brought to class by students and teachers and used as a springboard for developing intercultural dialogue. These artefacts usually belong to two categories: The first one includes artefacts with direct cultural reference, for example, a religious item such as a Christian cross or a religious icon, a Muslim prayer mat or a miniature Buddha statue. Such items usually represent cultural values not only of the owner or their families, but of an entire cultural community or tradition.

The second category includes artefacts that concern more the personal or family identity of the owners and have played an important role in their personal or family story. There may not be direct or explicit cultural references at first glance, but there are usually indirect or implicit references. Examples of artefacts in this category could be a family suitcase, related to the migration itinerary of the family or a family heirloom 'carrying' information about the family history.

Artefacts of either category above brought to class to be used as a 'trigger' for intercultural familiarisation and interaction can be characterised as 'intercultural artefacts'. According to Hennig & Kirova (2012:229), there are no culturally neutral artefacts and every artefact brought to class also carries a particular cultural message and a cultural mode of use. In this sense, every object in any classroom is a form of intercultural artefact. Besides, according to the socio-cultural approach, everything can become a 'cultural artefact' if it exists within a specific cultural context and its function/use is directly related to such context (Vygotsky, 1997).

Intercultural artefacts can become starting points to get to know cultural and identity references beyond the dominant one, to raise thoughts and questions that can lead to redefining previously held views and to transform dysfunctional mental habits (Mezirow et al. 2007). In this manner, the function of intercultural artefacts, in the context of a didactic process and students' cognitive development, can be likened to ripples created by a pebble falling into a pond. The initially intense ripples could be perceived as the initial shock of students, their possible resistance against what used to be their 'assumption' up to the point the 'pebble' fell into their cognitive/mental realm. The outer, increasingly 'quieter' circles the fall causes in the pond correspond to mental processes gradually developed and the transformations of previous perceptions ultimately occurring consequent to the pebble-like object into the class-pond.

According to Wood (2009), every artefact has and carries numerous and interrelated aspects values. Therefore, when an object is studied, its cultural and personal aspects have to be included besides its material one. The author also underlines three different aspects of artefacts all of which are linked to experience. The first one has to do with the context and meaning of the experience created through the interaction of the artefact and the individual using it, as well as the interaction with other persons associated with it.

The second aspect has to do with the potential of the artefact to create experiences through which the personality and life of the individual is structured. This is underlined by Hennig & Kirova (2012: 229), who highlight the defining role artefacts have on "who we are as human beings". Finally, the third aspect concerns the way an 'experiential transaction' evolves (Wood, 2009: 155) between an individual and the artefact, as well as the capacity of a person to comprehend both the external and internal meanings carried by the object. External meanings are associated with the conventional physical and utilitarian aspect of an object, while the internal ones are related to the deeper meaning of the relationship between the object and its owner.

Discovering the inner 'hidden' meaning of an object and the story it carries is an element enhancing the potential function of the object as intercultural material, since such a discovery can bring to light personal or more general cultural references, capable of mobilising students into reflecting about identity/diversity issues. Furthermore, as Pahl (2012:303) underlines: "every object tells a story", directly or indirectly associated with the life stories of its current or former owners.

Hoskins (1998) uses the term 'biography artefacts' when describing objects directly related to the cultural or other identity of their owners, which have contributed to shaping the owner's personal identity aspects. Similarly, when referring to the same objects, Tollia-Kelly (2004) calls them 'memory suitcases', since they play a catalytic role in giving rise to personal and family narratives. Finally, Akkerman & Bakker (2011) use the term 'boundary objects' to refer to artefacts that function as bridges spanning culturally diverse worlds and, in one way or another, contribute towards transcending lines separating such worlds. Williams & Wake (2007), when discussing 'boundary objects', describe them as 'black boxes', because while they are closed, their contents are invisible or considered to be known; however, when they 'open', they offer opportunities for learning.

Such an approach to 'boundary objects' is similar to the features of a learning stimulus to function as a 'disorienting dilemma' (Mezirow, 2003), i.e., to create conditions conducive to cognitive conflict between older and new knowledge. Such a prospect allows these objects to become sources leading to reflection and transformative knowledge, processes that can change individuals' previously held mental views and older habits. In the context of intercultural education, such

changes are associated with questioning and transcending past negative perceptions and attitudes vis-à-vis 'otherness', leading to the recognition of and interaction with new cultural codes and to growing intercultural competence.

Using intercultural artefacts in school classes

In order for objects to become effective intercultural educational materials, they should be used in the context of an appropriate didactic process observing the principles and content of intercultural education. It is self-evident that such a process is not compatible with the mere presence of such artefacts inside a closed glass-case in the classroom or their presentation in the form of a simple or elaborate introduction by the teacher. As supported by Hennig & Kirova (2012, 228), such artefacts should not remain 'external factors' in a school class, which degrades their significance and prevents the children from developing concepts through authentic interaction with them. On the contrary, the didactic process needs to promote in-depth investigation of the relationship between various objects and between the objects and the persons present in class, namely, students and teachers. In order for artefacts to function as students' socialisation aids, as these researchers underline, it is necessary for the didactic process to go beyond the mere presence of such objects in an environment where the item is designed to become educational, constructed in a child-appropriate scale, and safe so that it represents only one culture: the school culture. We have to consider that classroom items are associated with each person's life outside class and what the cultural significance of these items represents for the members of the school community. Such interaction with objects can be achieved through appropriate activities that will arouse and generate concern among students.

There is a wide range of activities that can support the effective use of objects as intercultural artefacts within the didactic and learning context presented above. Narrating the story of the object by the owners themselves, who may be either members of the school community — students, parents, teachers — or of the broader community, is usually the first phase of the process, i.e., getting to know the object and the role it plays in the lives of its owners.

According to Pahl (2012), narrating the story of objects is a significant process, which does not merely provide information about the artefact itself, but also presents personal and family lives invested in it. Furthermore, use of narration in the educational process, particularly in the context of intercultural, anti-racist education, as an effective educational technique, has been underlined by a number of researchers (McEwan & Egan, 1995; Elbaz-Luwisch, 2001).

Narration can be elaborated with observation and tactile exploration of the artefact by class students, while a discussion can follow regarding the narrative content and particular elements that were most impressive and generated concerns

among participants. Other activities that can lead to intercultural communication and exchange, because of a specific artefact, is using various techniques of drama-in-education. The contribution of dramatic art techniques in intercultural education has been repeatedly underlined in relevant international literature.

Through assuming various roles and using a range of cultural codes, drama-in-education is particularly effective as a means to promote the values of intercultural education. Besides, emotional identification with roles representing cultural or other types of diversity contributes towards deconstructing stereotypes and developing empathy.

Beyond dramatic art techniques, activities to develop intercultural dialogue, stemming from artefacts brought to class, may include using other art forms, such as literature, painting, crafts, music, creative movement. Children's ages and the composition of the group, the time available and the suitability of the venue are also some of the criteria for selecting and designing/planning activities.

Although stand-alone activities stemming from an intercultural artefact may be effective, a didactic approach considered particularly effective in intercultural education is using inter-disciplinary projects. Researchers who have used the project method (Chrysafidis, 1994; Magos, 2003) underline its effectiveness for numerous significant reasons. What stands out is the fact that the starting point for such work is the students' own experiences, that an inter-disciplinary approach is used, that it promotes teamwork and focuses on acquiring knowledge through investigating-exploring methods.

The basic elements for a successful intercultural project, starting with an intercultural artefact or other stimulus, is creating a climate of trust, security, and mutuality, within which children are free of inhibition to express their experiences and concerns. Such a climate can be built gradually through collective work and cooperation, as these are cultivated by participating in working teams, a basic feature of the project method.

Besides knowing suitable didactic methods to effectively use objects as intercultural educational materials, teachers need to be aware of 'traps' (Magos, 2010), which often lurk in the didactic implementation of artefacts brought to class. The commonest one among such 'traps' is that of 'exotification', when a given artefact is not approached through the full range of its cultural aspects and values, but marginalised to comprise only some of them, usually associated to some of its exotic - folkloric features. For example, an African musical instrument is not studied in the context of its general relationship with the cultures and the wealth of daily activities of African peoples, or its interactions with other countries' cultures, but it is marginalised into an image of an exotic instrument used in strange ceremonies, quite different from those of the dominant culture. It is obvious that not only the trap of exotification not promote intercultural communication and exchange, but, on the

contrary, reproduces cultural stereotypes and maintains prejudices, thus creating a 'cultural chasm' between the dominant and other cultures.

A similar trap is that of 'ranking' cultures using their artefacts, usually giving a more significant position, based on their function or value, to those objects originating or associated with the civilisation of the West. Suck ranking is, on the one hand, fully incompatible with the principles of intercultural education, which support the parity of civilisations, and, on the other, promotes racist ideologies of cultural deficit, according to which 'other' cultures are ranked as deficient, and, therefore, inferior to the dominant culture.

Teachers need to be aware of these traps so that artefacts can be used in a way that leads to true intercultural sensitisation of students. Recognising the traps and selecting appropriate didactic approaches to promote intercultural education is linked to teachers' intercultural training. The ultimate goal of teachers' intercultural training is for them to acquire intercultural competence and empathy. It is self-evident that only teachers who have themselves acquired such competence can transfer it to their students by implementing appropriate didactic approaches. Such approaches need to be underpinned with the use of appropriate educational materials, some of which are personal and family artefacts, which can function as stimuli for developing intercultural communication and exchange.

Indicative Examples of Actions Using Intercultural Artefacts

When studying relevant literature, one comes across various projects and actions held within or outside a school classroom and are connected to using personal and family artefacts as intercultural materials. Magos & Nikoloudi (2001) report an intercultural action that uses an ordinary daily-used object, namely a hat, as a starting point for sensitising pre-school learners about diversity issues. The aim of the project, which included a range of various activities, was to use an ordinary, everyday-life object as a stimulus to observe multiformity and diversity and as a means for getting to know each other, for discussing and exchanging personal and family experiences. The hats brought to class came from the children's families, both Greek and migrant, as well as by the teachers at the school and the facilitators of the workshop. The teachers were attending a university training course for pre-school education promoting intercultural pedagogy in general.

A wide range of hats was collected. There were men's and women's hats, small and big hats, hats made of various materials in different colours, summer and winter hats, hats from different time periods as well as from various places or representing different vocations/trades. Facilitators first asked the children to get to know the hats, to notice their details, touch them, smell them, wear them. Then the story of each hat was told by its owner. Through the narrative, specific personal

and family stories of the hat owners emerged, related to family situations, vocational careers, friendly meetings and other occasions. In the discussion and activities that took place during the project, participating learners had many opportunities to get to know how the same daily object could signify different personal, family and more general cultural references. These references were used in the context of activities, through approaches of dramatization, arts, and crafts. The hats stayed at the school premises for a long time, allowing all children to become familiar with the physical objects themselves, as well as the stories they 'carried'. Through the hat stories and the activities undertaken, the children had the opportunity to get to know their classmates and teachers better, as well as to receive stimulation concerning the broader cultural diversity surrounding them.

Project activities aiming at developing intercultural communication among preschool children are described by Hennig & Kirova (2012). The aim of the project was to support the children's mother tongue, combined with learning English as a second language, as well as the children's broader cultural sensitisation by using objects with diverse cultural references. The authors comment on how the use of a pestle and mortar helped Nansi, a young Sudanese girl student, to share with her classmates, through an improvised song she composed while playing, elements of her cultural tradition. These elements were related, on the one hand, with cereal grain grinding and, on the other, with singing as an accompaniment to housekeeping chores in the context of her culture. Nansi knew all these elements from her home culture, which she managed to transfer to the school culture using the objects of dramatization. This way, the objects, namely, the pestle and mortar, functioned as cultural mediators between the family and school cultures and languages. According to Hennig & Kirova (2012: 236), "careful and intentional introduction of an object and its use through dramatization allowed Nansi to function as a cultural expert […]. The cultural artefact introduced [to the school class] Nansi's activity as an aspect of her own reality, the reality of her home rather than that of the school." In effect, through Nansi's dramatized play, the pestle and mortar bridged the cultural environment of the family with that of the school class and helped the student freely express aspects of her familial and cultural identity, on the one hand, and her classmates interact with her using the objects and playing, while also introducing elements from their own cultural identities, on the other.

Vlachaki & Magos (2015) report a programme of intercultural sensitisation of indigenous and alien kindergarten and primary school children concerning migration, held at the Macedonian Museum of Contemporary Art, in Thessaloniki, Greece, in the context of a series of educational workshops titled *I Play - I Learn - I Create*. In this context, students in the role of co-investigator, collected narratives and material objects from the familial and broader social environment that were connected to the theme of migration. These materials functioned as stimuli to study

the reasons for migrating, the difficulties encountered by migrants, the stereotypical perceptions often expressed about migrants by members of the dominant group, as well as to discover the elements of migrant identity within the students' own family stories. The final action of the educational workshop programme included the creation -by the children themselves with the support of their facilitators- a museum exhibition of material and non-material testimonies, objects and narratives related to migration that had been collected. The participating children, having classified exhibits in categories and learnt about the process of organising a museum exhibition, organised it and undertook the role of guides for other children or adult groups visiting the exhibition. The guided tour included experiential activities related to the exhibits, such as dramatization, interviewing, virtual reconstruction of objects and so on. Although this programme was realised at museum premises, Vlachaki (2013) describes another similar programme she realised with primary school students and equally successful results at a small provincial town school with a significant number of migrant students.

Pahl (2012) describes a similar project titled *Every Object Tells a Story*, which was co-organised through the cooperation of a school, a university, a museum, and other community agencies. In the context of the project, testimonies and objects were used, which were related to the migration of families from Pakistan to England. The objects were used for a museum exhibition in this case, too, so as to sensitise visitors about migration issues; they also created the core for producing a relevant educational package that could be used at home or at school. According to the researchers, the exhibition led visitors to recognise the migration elements that run through the majority of families, while the objects themselves functioned as 'prism devices' (ibid., 325) to highlight aspects of the migrations above in various manners.

Gondwe & Longnecker (2015) report an activity with secondary school students, aged 12–16 years, with diverse ethnic - cultural identities; the aim was to investigate their views on scientific and cultural knowledge through photographic representation of objects, events, and procedures. Students were asked to classify the elements above in three distinct categories. The first ones were related to scientific knowledge, the second to cultural knowledge and the third to both scientific and cultural knowledge. According to the researchers, the students who participated correlated technology with electronic devices and scientific knowledge, but not with cultural knowledge. In their majority, they expressed the view that science expresses something new and progressive, while culture something old and elementary that cannot produce science. According to the researchers, the views presented above are often shaped in the students' minds through school syllabi, the Media and some informal forms of education, which present scientific knowledge as superior to cultural knowledge. Such a split between scientific

and cultural knowledge is dangerous, as it seems to attribute high esteem to the culture of the West as compared to other cultures, but also because it ignores the contribution of 'other' cultures to modern scientific knowledge. Although this activity was mainly of an exploring nature, it did offer participants the opportunity to develop intercultural dialogue incited by the story of the objects and the events they had to classify. The objects and narratives that ensued motivated the subjects of the research to ponder about the relationship between scientific and cultural knowledge. Researchers indicate the need to promote the connection of scientific and cultural knowledge in the context of various disciplines, such as mathematics, architecture, engineering, medicine, and humanities and to enhance respect for less rationalistic approaches. Researchers believe that, through such a process, various artefacts and narratives stemming from them can create a path leading to intercultural understanding.

Conclusions

Developing students' intercultural skills is one of the most significant aspects of contemporary pedagogy and the fundamental aim of intercultural education. Effective use of personal and family artefacts deserves an important place among the wide range of didactic approaches for implementing intercultural education in the school class. Artefacts, in conjunction with their owners' narratives, can function as a stimulus for the self to get to know and interact with 'others'. In this implementation context, various artefacts have a double function, namely that of the 'mirror and window" (Bishop, 1990, a truly significant function for anything that can be characterised as intercultural. As a 'mirror' the material helps its owner investigate/explore the aspects of their own identity in depth; as a 'window' it allows getting to know and share others' identities; in other words, it allows creative interaction between diverse identities. This dual function of intercultural materials, and, therefore, intercultural artefacts, contributes towards deeper reflection on matters concerning the management of cultural or any other form of diversity. This procedure can lead to revising stereotypical and xenophobic views and to selecting new mental perspectives when approaching one's self and others.

In order for various objects to function as intercultural materials, appropriate didactic methods and techniques for their effective use in class have to be chosen. Such methods are centred on promoting experiential approaches of the objects and their connection with school curriculum subjects and daily routine. Discussion, research, dramatization, artistic activities are some of the ways to incorporate artefacts and their stories into the school curriculum. Designing/planning and implementing a project centred around specific objects is also a particularly effective didactic approach for all school grades. Avoiding usual traps, such as exotification or cultural deficit views, needs to be a major concern for teachers. Teachers'

training in the theory and practice of intercultural education and, therefore, in the effective didactic approaches for its implementation is a prerequisite condition. It is self-evident that ensuring a climate of security and trust in class and at school, where all students feel comfortable to freely express their cultural and any other identities, is also a necessary condition for intercultural activities, whether intercultural artefacts are used or not.

Epilogue

In the context of the intercultural workshop with the participation of university students and young refugees of similar age, the author asked participants to bring a personal object and use it to describe an incident of their personal story. Both students and refugees brought various objects that signified important incidents and periods in their lives. When his turn to speak came, Amir, one of the unaccompanied minors from Pakistan seeking asylum, who had arrived a few months earlier to Greece and resided at a refugee hospitality centre in Volos, took out of a plastic bag a torn orange lifesaver and, in his rudimentary Greek, said: "*life-saver, sea, waves, afraid, die*". At the same time, he indicated with his arms intense swimming movements and his eyes were filled with tears.

What do objects say when they talk? What did the objects brought by the participants to this workshop say? They said a lot: they talked about the participants and their friends, about being in love and loneliness, about work and leisure, about joyful and sad moments, about life and death.

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Religious Literacy in Education and Social Intervention[1]

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Introduction

Hospital ER Department. An ambulance has brought in a 30-year-old woman with abdominal pain. She is dressed in a headscarf, a long loose jumper, and trousers. She speaks very little Greek. The more the nursing staff urge her to take her clothes off, the more she cringes and 'buttons herself up'. The doctor has very little time and it is a busy evening. "Find a solution," he tells the two women nurses and the man stretcher bearer around the patient; "I'll come back after the multi-trauma case next door." On his way out, the doctor has to extricate himself from an agitated man who demands to enter the examination room.

Ahmed Mohamed, a fourteen-year-old from Sudan, is a student at Irving School in Texas. He is passionate about ICT and loves making/fixing things. He created a home-made time piece using an old pencil case. He took it proudly to school to show his classmates. When he entered the class, the language teacher saw it on the desk and panicked. She rushed to the headmaster's office, who made a phone call; within 15 minutes Ahmed was arrested by the police. "I knew it would be someone like you," the policeman said as he was handcuffing the boy to take him to the police station.

Alekos stands reverently next to the priest offering holy communion to the congregation. The layman is holding the basket with the cut blessed bread for people to take after receiving holy communion. It is one of the altar server's duties. "Georgi," says a tall blond man ready to receive communion holding his mouth open. Alekos is startled! He thinks "Who is he? He does not look like one of us." Should he tell the priest? These foreigners! Not only the dark ones, but those of other

1 "Religious conscience", as used herein, is, as Aristovoulos Manesis defined it, "the inherent belief of a human being regarding the physical or metaphysical view of the world, particularly in reference to the 'divine'". The content of the so-called religious conscience concerning the 'divine' may be affirmative -whether formulated or not into a specific religion- or negative (Manesis, 1981, pp. 250-251). According to recent rulings by the Council of State [Supreme Administrative Court of Greece] (660 and 926/2018 and 1749 and 1750/2019), 'religious conscience' is an 'orthodox religious conscience', since, according to rulings, it is associated with the constitutional reference to the 'dominant' religion of the Eastern Orthodox Church of Christ in Greece and the appeal contained in the headline of the Constitution to the "Holy and Consubstantial and Indivisible Trinity". Naturally, various changes arise as to the position of religions at school, and, in particular, the role of RE, which will become apparent in the immediate future.

faiths, and all the others, the tourists. Infidels, all, different. The other day, some like this one, entered the church without crossing themselves; they put their hands together in front of their bodies and bowed, like actors on stage, they lit candles and they even sat on the pews cross-legged; no fear of God in them.

These three stories present people for whom religion plays, to a higher or lower extent, a regulatory factor when they make decisions or take action. Furthermore, the stories highlight issues arising from the absence of immediate recognition of the conduct of those with a specific religious faith. It is increasingly highlighted that modern humans need to know about religions in order to communicate. These are the main points of this article, which aims at briefly analysing the dire need of contemporary society for religious literacy through Religious Education, as the subject acquires an educational and social character and is directly related to formal and non-formal education. This is because religions are 'living organisms' and affect everyone's daily lives, regardless of whether they have a faith or not (Salvatore, 2006, pp. 543-561) or of their inclusion in a society of both religious and secular citizens (Davie, 2010, p. 349). This need is even more imperative in Greece because civic society is lagging and evolving at a slow pace and religion is still related to the state (Petrou, 2017, pp. 189-198).

Culture, Religion and Education

What is religion? Different approaches lead to different definitions. Essentialist approaches offer an ontological definition of religion in direct correlation to transcendence (metaphysical/supernatural) and reference to God, while cultural approaches regard it as a system of symbols and perceptions shaped within the secular world and intensely influencing humans and their emotional realm (Geertz, 2003 [1973], p. 95; Begzos, 2018, pp. 42-46). Placed between laity and religion, the 'church', according to theology, has a dialectic stance vis-à-vis the 'divine' and substantiates history and its eschatological perspective. It does not antagonise religion (Begzos, 2018, p. 223).

The modern world, however, does not have an eschatological perspective, while religions still give meaning to reality. Religion is considered a private life matter, in the sense that humans choose it voluntarily; it is not compulsory but volitional, it acts within the social realm and, mainly, it does not belong to the state, but to civic society (Petrou, 2017, p. 192). A 'Private' matter does not mean that it is socially and publicly forbidden, as regarded in East Europe for many decades. On the contrary, as developed in West Europe, which Greece belongs to, this matter belongs to the public sphere, which does not mean that religion has state power, as often believed in Greece.

Every person consciously decides whether they will have a relationship with religion or not. This is how religion is shaped as an element of one's personal

and collective identity. An individual's personal and collective story co-shapes them. Besides religion, the place, the ethnic group, the state, the communities, family, and personality have a dynamic impact on one's development and course towards maturity. This is a continuous process, with numerous starting points and terminal stations.

The social temporal-spatial context is reflected on the self as collective voices. A person physically grows through a complex process with numerous inherent changes. At the same time, s/he also develops mentally, as well. This cognitive development is not as easy to recognise as physical growth (Koukounaras-Liagkis, 2015, pp. 79-80).

Every person's religious identity is, definitely, part of this process, which everyone goes through in the context of their culture and community, and, of course, through their own personal reflection and quest (Roeser, Isaac, Abo-Zena, Brittian & Peck, 2008; Templeton & Eccles, 2008). What we are discussing is each person's 'religious conscience', which is cultivated within their surrounding environment (family, religious community, friends, the Media, etc.), as well as through education, schooling, Religious Education (RE), other curriculum subjects and, of course, school life. Yet, how easy is it for one to discern the result of education in relation to the cultivation of religious conscience, particularly when it is qualified, such as the cultivation of the 'Christian Orthodox religious conscience' through school education?

Modern European communities are doubly multicultural: They are made up of people from diverse cultures, but also include people who may well be self-defined as members of a culture (e.g., of a religion), but attribute a different content to it or follow different practices from those of the culture. They create their own personal ideology, composed of elements from a range of religious and non-religious traditions. They select values, ideas, and practices from a variety of sources. For example, one may characterise themselves as an 'Orthodox Christian', but not honour some of the religious practices stipulated or implemented by others in the Christian Orthodox Church. Many members of the Orthodox Christian Church regard religion not as a faith system but as a moral way of living, which becomes meaningful due to philosophical or humanistic principles. If education promotes communication among cultures, it recognises the internal non-homogeneity of people who characterise themselves as carriers of the same culture so as to avoid creating stereotypes. Stereotypes are these oversimplified judgements characterising parts of a whole as belonging to the entire whole — e.g., "Christians are…" — and ignore the diversity of its members.

A prevalent view for describing religions accepts that there are absolutely discernible faith systems. In other words, that those who are members of a religion have common beliefs and follow the same practices as other members do. If, however, religion is approached in a member-centred, rather than a religious-

system-centred manner, it may be that two people with different religions may be more similar to each other that those who declare that they are of the same faith.

However easily it may be considered that each religion has a set of invariable beliefs, which all its members agree on, studying the members of this faith points to the opposite. Between the view that religions are clearly definable and distinct phenomena with their claims to the truth (e.g., Wright, 2008) and the view that religion is a cultural element (e.g., Fitzgerald, 20001), there is another view that religions may be discernible, but each one has a certain degree of internal diversity, disputable boundaries and 'family relations' with others (Jackson, 1997; 2008). From this viewpoint, 'religions' are explicit expressions of culture, yet not limited to human culture alone. They include a transcendental reference (often, but not always, referring to God), focusing on existential matters, while recognising the strong impact globalisation and ethnocentrism may have due to trends either in the direction of individualism or in the direction of absolutism (e.g., fundamentalism).

What is Religious Education today?

Religious knowledge plays a significant role in a person's capacity to communicate with themselves and others. People receive religious knowledge from various sources. The safest and most objective one seems to be RE as a subject taught at school. It is imperative to clarify that the term RE does not mean information and storage of such information in a person's mind, but deeper comprehension, formulation of a stance, invitation to a personal and inter-personal reflection on life, so that the religious phenomenon and religion may be de-codified. So, through religious knowledge, the person is, essentially, liberated and finds their position in this world through interpreting it (Freire, 1977[1970]).

In order for a person to interpret the world within the context of their lives and to determine/define their relationship with it, they are equipped with its 'language and grammar'. A child originally communicates within a specific local and social context of more developed and mature 'others' (family, peers, other adults) and, in this sense, participates in socially or culturally established experiences, which s/he internalises and attributes meaning to, comprehending concepts useful for their lives. Such education originates from the cultural context and it is broad and deep. It lays the foundation for formulating a religious identity as an element of one's cultural identity.

Every person also receives RE through the educational and social practice within formal and non-formal education. H. Giroux regards the school role significant — or even dangerous — since it may play a guiding role. However, he underlines that school is what offers citizens critical competence, literacy models, knowledge, and skills to face reality in a critical manner and participate in shaping and defining it (Giroux, 2004) through interaction. This relationship between

cultural context and school is decisive. However, it should not be construed that school is responsible for 'transferring' specific and fixed ideas and habits to the child. On the contrary, school and RE aim at helping children so that the educational influence succeeds in making them more experienced and wiser (Dewey, 1902, p. 22) for their lives, indeed for leading good lives. Of course, the main guide in this process is that the subject of education is primarily a human being and secondarily a learner.

What is made clear by the above is that the role of whoever teaches in formal and non-formal education is political — much more so, in RE, which is related to religion, state, society, life and the relationships connecting them (Erricker, 2010, p. 39). In this case, religious knowledge in education cannot be limited to how a member of a religion worships/believes (phenomenological approach); on the contrary, it should be defined as the comprehension (meaning, conceptualisation, implementation) of the religious literacy of oneself and their fellow persons (Jackson, 1997; Geertz, 1983). Knowledge in this sense, and aiming at understanding others, the necessary others in relation to whom a person defines him/herself and becomes conscious of themselves and the entire world, is to become familiar with other languages, too. While it becomes increasingly easier in our days to get fully informed about the phenomenon and traditions of religion, RE is necessary for relating people's lives with their own world, based on what it is in religion that is meaningful and provides meaning to their lives (Grimmitt, 1987, pp. 226, 267). This is why it makes sense to ask the subjects of education during RE lessons "How do you see the world?", rather than "What do you believe in?".

Indeed, in the case of young people, matters related to human beings, such as guilt and reconciliation, weakness and perfection, problems and their nature, our values and potential, the truth and ideals for a person and the world help youngsters perceive what religion is and why its knowledge is necessary, whether one is a believer or not (Baumfield, Bowness, Cush & Miller, 1994). Religion is necessary because it helps us comprehend the nature of human 'transfiguration' in the context of the transcendental (Maybury & Teece, 2005). On the other hand, religious knowledge supports exactly this transfiguration/transformation process, when it becomes the object of education that promotes holistic personality development, as a person with cognition and feelings, with the potential -when they believe- to know and comprehend, to express and communicate in the 'mother tongue', if it exists, and in the other tongues they learn in RE (Heimbrock, 2004). This means that RE is not the same as Ethics and Civics, despite it aiming, in some way, at attaining some of their principles. It is different from these disciplines because it deals with existential matters and the way humans perceive themselves, their relationships with others and the world, along the course they follow when shaping their personal identities. It is obvious that, in this educational process, faith is not a goal or a result, because RE (in this article we do not refer to RE classes

provided by religious communities) takes place exclusively at school and in other forms of education, where the learner participates regardless of their religion or lack thereof. Thus, the question arises again: why should one be obliged to learn about religion when they are not related to it or when religions may in many cases have a negative impact on human lives?

Religious Literacy

Al Qaeda was known around the world, but never as much as after 11 September 2001. Who were those who came to the limelight so intensely? What does it mean for someone to be a terrorist and a Muslim? How does one treat them? How does one protect themselves? Is Islam dangerous? Questions such as these revealed the ignorance of politicians and people about the world of religion. They also revealed how unprepared society was when encountering religious terrorism, religious fundamentalism and the comprehension of religion as a whole. What was also revealed was how 'public' 'private' religiosity may become, much more so when a religion lives and is organised in the margins of society. And although -at least in central European countries- religion and practising one's religious duties belonged to the realm of social life, in the realm of private life religion came to the limelight once again in its worst form, namely, fanaticism.

This is how a broad and multi-level dialogue has started in Europe and America, which underlines that religious literacy for every young man and woman is necessary, regardless of whether they are believers or worshippers according to a specific religion. The issue has become more and more pressing in recent years with the increasing refugee flows and population migrations. New conditions and changes arise in societies. Religious faith once again appears to play a role in numerous aspects of daily life and affects the whole, even if it is relatively secular.

In Greece, furthermore, this dialogue mainly focuses on Transformative RE and the dynamic it may have on personal development and change, as well as socialisation, not as passive adoption of the social system, but as a process of subjectivisation (the person plays an active role in the environment, while the environment interacts with this role) (Koukounaras-Liagkis, p. 196). Transformative RE, starting from John Dewey's concept of holistic intelligence (1934, p. 79), teaches children how to think with their mind and their heart, creating a different dynamic in developing the relationship between a person and religion. If, as neuroscientists, social sciences and the humanities admit, humans are a being that inherently believes, Transformative RE equips learners with the potential to 'believe well', in other words, freely, in an investigative manner, actively, respecting others, peacefully, without moralistic attitudes, fanaticism or intolerance.

What does it mean when a person is proficient in religious knowledge? This includes, primarily, the personal religious context (of their own religion, if they

practise one, and the religious tradition of the place of their upbringing) and the general context, where there is pluralism of religions and world views. Therefore, religious literacy is a qualification everyone needs, not only because religions and their values never stopped influencing the world of novelty, but also because everyone's personal quest in relation to the 'divine' creates positions and relations that may be negative or positive, which impact our communication and lives, directly or indirectly. Religious literacy is related to morality and a person's ethos (Rogers, 1980) since it cultivates perceptions and views related to life and its value. Additionally, it is impossible for one to comprehend culture and politics today without any reference to religions (Wright, 2007, p. 116). The presence of multiple faiths and the fragmentation of religions, on the one hand, and of diffuse religiosity with meta-novel features, on the other, make it difficult to approach and interpret the religious phenomenon in general. Since the point of education is to help the young comprehend the world they belong to, religious beliefs and practices need to be studied and learnt so that they may be understood (Cush, 2007) and communicated. This is essential religious literacy as analysed above.

In effect, it is a right for every person and has to be included in their education. All young people, without exception, according to the Universal Declaration of Human Rights, have the right to religious freedom (Articles 2 and 8) and to education (Article 26), which promotes understanding, tolerance, and communication among religious communities (Article 26, par. 2). Of course, the choice of the kind of education to be given is up to the child's parents (Article 26, par. 3). This is what raises certain issues, though. What, for example, is to be done, when the parents choose an education that does not cultivate tolerance among religious communities (Cush, 2007) or ask, unjustifiably, that their child should be exempted from RE, thus depriving them of the essential right to learning that all other children have? On the other hand, excluding religion may undermine the rights of children to an education that will provide them with the knowledge and notions to be able to comprehend their societies and the role of religions in the contemporary world (Evans, 2008). Of course, the point is, once again, RE that aims at religious literacy, which is necessary for comprehending the world and it is advocated internationally, as already said, for every young person. Furthermore, the European Convention of Human Rights recognises "…freedom to manifest one's religion or beliefs […] in public or private, to worship, teaching, practice and observance (Article 9, par. 1), of course, with the limitations prescribed by law (Article 9, par. 2).

Based on the above, Europe is discussing 'intercultural and interreligious dialogue'. There are initiatives by the Council of Europe that illustrate the significance given to religions at school. This is what led the final Declaration in Athens by the Ministers of Education, in 2003, to include a reference in Article 11 about introducing interreligious dialogue (Council of Europe, 2003). Then followed the suggestion by the Council of Europe in 2007 to encourage training all teachers about

religions (Rec. 1804(2007) (Council of Europe, 2007). Other important texts have been added to those presented above: Recommendation 1729 by the Council of Europe (Adopted by the Council of Ministers - 965th Meeting/24-5-2006) on "Education and Religion", which, albeit not compulsory, is recommended to all member-states (Council of Europe, 2005) and the "Toledo Guiding Principles on Teaching Religions and Beliefs in Public Schools" (OSCE, 2007). Furthermore, as religious illiteracy phenomena, such as the cases presented in the beginning of the article illustrate, intensified, Europeans felt the need to cultivate dialogue through getting to know each other. This led to the White Paper on Intercultural Dialogue CM (2008)30/2 May 2008) (Europe, White Paper on Intercultural Dialogue CM (2008)30/2 May 2008, 2008). This paper presents the concern of multicultural Europe about the future. It vividly describes the need for all young men and women to be prepared for a future where the unity of citizens will overrule their diversity. In this text the need for school students to learn how to hold a dialogue is presented as urgent, as is that religion is directly related to it. Education on religious matters is now emerging as a need for better understanding human rights and being a citizen. The Committee of Ministers proceeded to issue Directive 2008 (12), on teaching religions and non-religious beliefs in the context of intercultural education, which is the signpost for RE in European countries.

In several cases, of course, the attempt to deal with religion/s through the subject of Religious Education at school has encountered numerous, and sometimes insurmountable difficulties, and the case of Greece is one of them. On the one hand, there were differences in the educational policies among member-states of the Council of Europe, while, on the other, there is an existing tradition of religions in education which present only their own beliefs. So, the Council of Europe included the religious aspect in the context of intercultural education. In this manner, through its Recommendations and the educational tools for their implementation, the Council asks teachers, regardless of the discipline they serve, to include matters of religious diversity in their work, supported by respect for human rights (Jackson, 2016).

Discussion

If we assumed as a base everything discussed on the value of RE as an educational and social practice offering proficient religious literacy to every student of compulsory school education and, optionally, in non-formal education to those who need it, we would reflect afresh on everything we thought in the beginning about the three main characters of our stories. We might shift our attention from the person or persons that initially attracted it and, mainly, to the person that needs to change something, so that such stories may have a happy end to everyone's benefit.

What do the patient and her companion need to know so that they can properly inform physicians about the incident? What do the doctor and nursing staff of the hospital have to consider so as to provide their patients with the best health care, as they are entitled to receiving?

Ahmed Mohamed does not seem to learn any more in this case, or at least not as much as his school needs to learn. But why are the school -and the police, later on- afraid of any Ahmed? Would the teacher have been less afraid if Ahmed was called Giannis, or if he was not so dark, or if he was not a refugee? Or would she have remembered more readily that Ahmed is a fourteen-year-old student at her school, if she could, at her moment of panic, retrieve from her memory that the view about Muslims being dangerous is a constructed stereotype?

At first glance we may characterise Alekos using numerous negative labels and even more so as he is an altar server in church. Before we start doing so, however, we need a moment to realise how many of the labels emerge from our loose relationship with the 'divine' and that each one of us daily separates people into 'us' and 'them'. The question is what our criteria for the distinction are and why we are doing so. What knowledge, what cultivation is necessary so that we do not become a puppet in the hands of the prevailing or oversimplifying rationale?

Religious literacy has always been necessary in human societies. In the history of religions, absence of religious literacy is found among the reasons of every religious change, the birth of every new religion, every departure of human groups from old religions. Such absence contributed towards narrowing the boundaries of religion within the interpretation of the few, who were considered experts, competent or superior. At the points in time when such changes happened, some felt the need to take religion into their hands and formulate something new or revive what did not meet their needs for believing, for having a relationship with the holy and the metaphysical. In modern times, when the privacy of religion in the West allows for a looser relationship with religions, as well as for the creation of personal religious blends, religious fanaticism and its expression in terrorism bring back to the limelight the urgent need for religious literacy, similar to the need for a language that helps communication, as a tool to interpret the world and shield society from fear and as a lever reinforcing respect for and support of human rights.

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3.

Description of Workshops

3a.

Teachers' Training Seminars on Theatre/Drama-in-Education

Teachers' Training using Theatre, Drama-in-Education and experiential learning techniques on human rights and refugees

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Introduction

The three-day experiential training seminar described here lasted 20 hours and was the starting point of the *It Could Be Me – It Could Be You* project, which was designed and implemented by the Hellenic Theatre/Drama & Education Network (TENet-Gr) and UNHCR Representation in Greece. It was the first action, designed at the end of 2014, which has become the core of the project. Its aim was to meet the need of participants, mainly teachers, to be informed about human rights and refugees, to raise their awareness and empower them to approach such matters in their classes/groups, using the experience they had acquired and the methodology and activities they had learnt about during their three-day training.

The methodological approach to achieve this goal uses the dramatic art and, more specifically, Drama-in-Education and Theatre of the Oppressed (Boal, 1979, 1992, 1995) techniques, as well as a selection of games, improvisations, and role play games. The basic pedagogic principles underpinning the approach are constructivism, experiential learner-centred learning, critical pedagogy (Vygotsky, 1997; Dewey, 1930; Freire, 1976), and, more specifically, the approach of Theatre as Education (Pammenter, 2018; Pigkou-Repousi, 2019).

The team and the authors of this article had to maintain a balance in the seminar content. We wanted the training course to include as many useful activities

as possible; they were selected from those that our experience in theatre/drama-in-education had proven effective to be used in class or other settings. We always kept in mind that the seminar had to be suitable for effective use, in part or in whole, by the participants themselves, mainly teachers working with their students or groups. In other words, the pedagogical and aesthetic principles behind the training design had to be clarified for every activity. To this end, clarifications and explanations that might seem self-evident to a person experienced in similar methods are included here: we believe they will be useful for those less experienced and will help them 'take the plunge' and work with children either on the same or other topics.

Furthermore, we had to consider the time parameter, since the training almost always lasted for three days (Friday evening to Sunday afternoon), and the capacity of the group of working adults participating in the course to absorb the cumulative experience and metacognitive knowledge received at the end of a tiring teaching week (Androusou, 2005, p. 129).

Section 1: Training needs and design: methodological decisions

Anticipating and receiving increasing refugee inflows in our country as of 2015, as well as the new circumstances shaped after their arrival, made it imperative that the educational community be updated and empowered to respond to these new conditions. Many teachers, parents, and students of ours had already been involved in solidarity actions to support refugees, each in their own way (UNHCR, 2016). When designing the training course, we mainly aimed at empowering this group of people through the use of Theatre and Drama-in-Education techniques (Choleva, 2017).

As for the seminar content, to date (autumn of 2018), it is still dynamic and tries to respond to the conditions within which it is implemented at any given time. Elements and parts of the seminar had been twice tested by two agencies, namely the Hellenic Theatre/Drama & Education Network (TENet-Gr) and the UNHCR, as early as 2010.

Even after the *It Could Be Me – It Could Be You* project had started, however, and to date, although the structure of the seminar has remained the same, there is a dynamic process in place concerning its implementation and content. So, in the last five years, and ever since the first months of its implementation, the teams of trainers who implement the seminar have been recording participants' responses, piloting new activities and modules or alternative implementation frameworks for some of them, evaluating and, finally, adopting or rejecting options, so that the purposes may be served in the best possible way at any given time. This is why, in every sector of the description below, alternative activities serving the same methodological purpose are included.

Pedagogical Goals - Bruner's Spiral

The seminar follows an ascending course towards exploring a social theme (refugee issue, in this case) and understanding it more deeply. We do not follow a linear course but select a spiral one, which includes three basic consecutive phases:

- **Creation:** In small groups, in a big group or individually, participants are given the opportunity to focus on the theme of interest, using body, speech, movement, imagination and their memories to create something that can be presented. Depending on what the purpose is, this may be shorter or longer in duration.
- **Sharing-Presentation:** What was created in the previous phase is presented to other participants who take the role of the audience. The presentation may be shorter or longer in duration.
- **Feedback:** At this stage, the audience practise commenting on what they saw concerning its form, content, and the effect it had on them as members of the audience. These comments aim at helping the group who made the presentation work again with their presentation and, considering the comments they heard, make changes to improve it, to bring the presentation closer to its goal. This is why the group receiving feedback comments do not get into dialogue with the audience, they do not respond to, clarify, or answer any questions. Their 'answers' will be given by the improved version of the initial presentation, after the comments have been considered.

The cycle **creation - sharing/presentation - feedback** is repeated, giving creators and audience the opportunity to examine their theme more deeply and extensively. This process is based on Bruner's Constructivism Theory (1963), according to which knowledge is structured by learners themselves, when they acquire new experiences, and every new piece of information is incorporated into their cognitive potential. Therefore, the fundamental principle of constructivism in education is the active role of students as creators of their own knowledge. This learning process is familiar to many teachers, particularly those who undertake research projects, and aspires them to encourage students in their capacity as creators and researchers into knowledge (Matsaggouras, 2008).

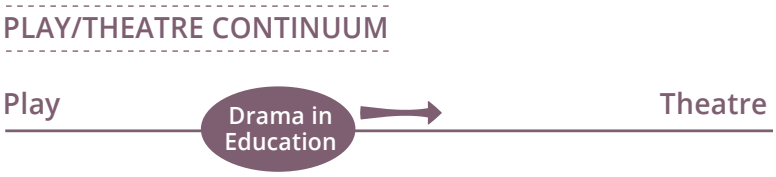
Along this spiral course, participants initially get to know the rules of the process through a game. When the group has enjoyed a specific game enough, we keep adding new elements and content to it, so that everyone can have the opportunity to share some personal information with the rest and be led to the theme of interest.

The pedagogical benefits of this choice are numerous. Participants create with others, co-create in a context that allows them to express their feelings, to undertake initiatives, to democratically negotiate their ideas, to 'prime' their imagination. Furthermore, participants are helped to practise essential skills, such as those of observation, active listening, and availability to serve the group purpose, as opposed

to one's personal choices. They gain practice in the principles of feedback, in how specific comments can be made in a constructive manner to contribute towards improving the work of others, how to accept comments on their own work; through all these, they learn how to learn. The same benefits are gained by students, who will be offered the seminar activities in a well-structured framework, within which they will be called on to work as equal members of a team, with all the prerequisite conditions and consequences this may entail.

From children's play to theatre

According to Somers (2012, see Figure 1), one can imagine a stretch of a road, at one end of which there is children's play, and at the other, theatre as an act of performance; what lies in-between is called Drama-in-Education; it is a distinct and separate field and comprises both ends as complementary elements. It is up to each teacher to put to effective use students' play skills, rule observance and free expression, which, ideally, they have already developed, so that they may gradually be encouraged to develop skills of conscious use of artistic language and to express themselves at a higher level.



(Figure 1)

As we know from the art of theatre, actors enter the process of performance just like children enter play: they are fully aware that they are playing, they are ready to improvise, to stick to the rules and to participate in full. These skills are what we are after at the training course, and this is why we always start with games. During this phase, participants relax physically and emotionally, they leave anything unrelated to the work of the group outside the working space, familiarise themselves with the rules of the process and prepare for the deeper exploration to follow.

Besides, introductory games help shape the learning contract of the team, and, directly or indirectly, the rules we are interested in observing throughout the seminar activities are laid down. This is why the choice of games is not incidental but selected at any given time so as to smoothly lead us to the next phase. For example, no competitive games with a final winner are used, since we want to cultivate collective creation skills; in other words, there is no right or wrong, but

subjective expression or 'reading' (Burns 2018). Similarly, if we intend to ask the group to enter an activity of physical expression, this is introduced with warm-up games to prepare the body. Similarly, if we are going to follow with speech or song, we need to warm up the vocal cords.

The course and stages of workshops

The spiral course already mentioned and the gradually deeper investigation result in four stages. These should be followed in similar workshops with students, so that the sessions become complete learning modules, always with a beginning, a middle and an end.

- **First stage: Introduction, warm-up, energisers** of the body and mind; concentration and creating a group, mainly through games and relevant educational theatre/drama activities.

- **Second stage: Introduction to the theme** to be explored in a playful manner. Now, each one separately and the team as-a-whole are given the opportunity to play with the main idea in a relaxed manner, not yet obliged to commit themselves to being serious, to concentrate and take responsibility for what they say or do.

- **Third stage: Deeper exploration, processing, and creation.** This stage entails theatre/drama-in-education activities that require deeper commitment and undertaking responsibility; therefore, more time is given to the whole group and sub-groups. The creation-presentation-feedback cycle is used. It is self-evident that, in the activities that preceded, the group was given whatever tools necessary for what its members are now asked to create, so that a sense of security and a positive disposition may be established among participants. This stage is the core part of the seminar, but it cannot possibly exist without the previous stages.

- **Fourth stage: Wind down/closing.** Again, using appropriate games or other short ritualistic activities, we are all given the opportunity to return to the here-and-now, closing (temporarily for the first two days of the seminar) the process. The cooling-off stage is important and should not be neglected. The deeper a theme has been explored, with participants getting emotionally involved, becoming emotionally charged, and contributing with their body, mind, and soul, the more it is necessary for them to go through a 'closure' process for this module, before leaving the working space to return to life outside the seminar. When participants are students, before going on to break-time or returning to their classrooms for the next (and sometimes quite different) lesson, with its own demands, or before going back home after school, the closing stage should not be skipped. Teachers who have participated in the three-day seminar have realised how necessary this cooling-off/closing phase is, particularly on the Saturday evening, after the Passages module is over. It is, therefore, better to complete fewer activities if it means securing sufficient time for the final cooling-off/closing phase. What we had no

time to work on can be postponed for the following meeting or lesson. At our next meeting, one should not hesitate to repeat some games as an introduction to create the appropriate atmosphere. Our experience has shown us that children enjoy repetition. Indeed, we can gradually invite them to lead the games themselves, to adapt them or propose some of their own that serve the same purpose.

All voices are respected, all ideas visible

We regard this seminar as a forum where one feels free and safe to experiment. As we all know, hardly any experiment is immediately successful. There is always trial and error before success. This is both the reality and the very essence of any learning process. However, because not everyone of us has been educated with this way of thinking, it is, first of all, necessary to remove the 'stigma' from making a mistake through the use of appropriate activities. Furthermore, the significance of subjective perception needs to be underlined, as well as the various perspectives that may be taken when investigating a theme or incident. It is necessary to illustrate in practice that there is no benefit in insisting competitively on one's own view; the gain is to be able to listen to others, their co-players, with genuine interest and to allow other ideas, elements, and parameters to be introduced and, possibly, enrich one's own 'picture' of the situation. Every issue, every incident, every image, every reality -and much more so when it comes to social matters- can be approached in multiple ways for the purpose of exploring or interpreting it. This is where the perspectives of participants are a gain, even if, at first sight, they may appear as a difficulty (Burns, 2019). Such diversity stimulates creative argumentation and substantial dialogue. It is such dialogue the seminar is trying to encourage.

According to the principles of intercultural education, the group of participants in a learning process (in our case, the seminar) bring with them their rich burden of culture, which an interculturally competent teacher (in our case, the trainers of the seminar) should be in a position to leverage for the benefit of the team (Zoniou, 2016). The team of trainees should definitely operate on an inclusive basis regarding the views and acceptance of everyone involved.

Based on the above, the manner of working for this seminar does not only focus on trying out and selecting ideas coming from participants, but also shaping different perspectives and viewpoints. We believe that it is a major conquest when a group manages to give time and space to the voices and views of all its members, even if these are contradictory or controversial. Through the process of

creating a short scene or a simple dynamic image, we encourage active listening, democratic procedures, self-motivated action and taking initiatives and undertaking responsibilities both individually and as group members. Setting a time-line for activities is a major factor to achieve all the above.

A useful instruction we usually give to groups is to see to it that they complete the activity within the time available and to ensure that: a) everyone has shared an idea (concerning the content, form of presentation or position of the audience); b) everyone has heard all the ideas of their group; and c) at least one idea from everybody is identified in the presentation made to the audience. If this remains at the level of oral negotiation, it entails the risk of becoming theoretical and time-consuming. This is why the seminar puts forward ways from the 'arsenal' of Augusto Boal's Image Theatre (1995, 2013), such as the activities 'sculptor-sculpture' and 'one at a time' (Govas, 2003). After the presentation we can ask to receive some indication from a few participants and check if they can discern their own ideas in their group presentation.

Learner-centred approach - the role of the group facilitator

It is crucial that a group's ideas, composition, and presentation be selected by the participants themselves, rather than by its facilitators (trainers or teachers). The facilitators' role is to ensure that the working conditions are conducive to allowing all participants to express themselves and cooperate, without the former intervening in the group work content. For this to happen, facilitators need to be open to seeing, hearing, and welcoming what is shared by the groups, which they may not have imagined or thought of themselves. The commonest trap is if one has a predefined purpose (concerning the content, formulation, view, and so on) which they want to lead the group towards. Such an attitude has an inhibitory effect against the principle of exploratory learning and prevents trainers from actively listening and hearing what the group says. In such a case, one deceives themselves into believing that they act in a coordinating capacity, when, in effect, they intervene and mute participants, 'pushing' them in a specific direction using a didactic approach.

Those who coordinate experiential seminars of this kind need to continuously maintain a balance between encouraging free creativity and cooperation among participants and discreetly encouraging the more hesitant ones to express themselves. It is, therefore, imperative to ensure an atmosphere of respect and team spirit by selecting appropriate activities.

Furthermore, those who coordinate need to pick up the group dynamic at any given moment and be flexible and ready to modify things depending on what they have planned. For example, they should extend an activity a bit longer than they had originally planned, omit another one, or introduce a new one earlier, if their judgement is that such adaptation is needed.

Finally, we all feel the need to underline that in the description of the seminar that follows, as well as in other similar descriptions, there are games, activities and tools that may only be useful if implemented at the right moment for a specific group. In the same manner, they may prove useless if introduced rashly or at the wrong point in time. Just as the right spanner can be a godsend for the case of a faulty tap but absolutely useless for mopping a wet floor, an excellent activity to raise awareness about human rights may have nothing to offer to a group that is already sensitive to such matters. And this has nothing to do with how much the teacher enjoyed the specific activity during the training course. In other words, flexibility is a 'must' when one chooses the right tool (the spanner or the mop?) depending on the circumstances of a given group.

Section 2: Description of the Training Seminar

Several of the activities and techniques below are found in Greek literature related to creative theatre (Govas, 2003; Choleva, 2010), Drama in Education (Avdi & Chatzigeorgiou, 2007, 2008), Theatre of the Oppressed (Boal, 1995, 2014), as well as in published educational material (UNHCR, 2009, 2013, 2014, 2019).

Day 1 (duration: 5 hours)

Part A: Getting to know each other and creating a group atmosphere

The group of trainers usually selects 2 or 3 of the activities below and spends around 30 minutes on warm-up to prepare the group, depending on the spirits and energy of the participants. On the first day, most activities selected aim at getting to know each other, while on the next two days physical activities are chosen to 'wake up' the body and/or activities enhancing reflex actions.

The Perfect Circle

A circle is formed without holding hands. We check participants' feet: They should be aligned with those on either side of us — not more to the front or the back. The perfect circle has been achieved in fractions of a second! We can confirm its perfection if we can see the persons beyond those on either side of us without bending forward.

Getting to know each other - brief encounters

We walk freely in space, changing directions and filling gaps. When the word 'STOP!' is heard, we pair up with the first person we encounter. In a few seconds we introduce ourselves (say our names and something that happened to us today, e.g., where we arrived from). This is person #1 for us. We walk again. When 'STOP!' is heard, we meet a new person and make up a pair. This time, in a few seconds, we try to find something not apparent we have in common (rather than

apparent like the colour of one of our garments or our hair). This is person #2. The game can go on at this phase for as many cycles as we want, and every time we share something different with the person we encounter.

Then, we walk around again, but when 'STOP!' is heard, a number is also heard, e.g., #1. In split seconds we need to locate the person with this number for us and join them! Could we hold hands with our #1 pair and hold our other hand with our #3 pair?

Circle of Names

A circle is formed without holding hands. We have 1.5 minutes to break the circle up and form it again. This time, without talking, we'll enter the circle in alphabetical order depending on the initial letter of our first name. We can indicate our names and use gestures and signs or any other non-verbal way!

Pass the 'zip'!

This is a game of readiness, coordination, and reflex action. The group forms a circle. A player starts a 'zip', i.e., claps once towards the person on their right saying 'zip'. The person on the right continues the same movement so that the 'zip' travels around the circle from one person to the next. When the first round is completed, we repeat passing the 'zip' as fast as we can.

If one wants to change the direction of the 'zip', before they receive it, they have to raise their hand and sound 'boing!'. The 'zip' changes direction. We can then introduce another 'zip' or 'zips' in different directions. The game needs be played really fast.

Dracula

The group forms a circle. One of the persons takes the role of Dracula and stands in the middle of the circle. Dracula chooses a person in the circle and advances menacingly towards them staring into their eyes. The potential 'victim' can call the name of someone else in the circle to save themselves, obliging Dracula to change course and move towards the participant whose name was called out. The game continues until Dracula manages to touch someone. In this case the victim takes the place of Dracula in the middle of the circle and the game starts again.

Variation: For a future 'victim' of Dracula to save themselves, they ask for help using eye contact with someone else in the circle, hoping that the group member s/he is appealing to will remember his/her name and call it out to save him/her. When this happens, Dracula moves menacingly to the person who called out the previous potential victim's name, and so on.

Fruit salad

Sitting on chairs in a circle with one player standing in the middle of the circle. This person gives fruit names to everyone: You are an apple, you are a pear, you are a banana (up to three fruits, which are repeated). So, some participants are apples, some bananas and some pears. The only way the person in the middle can sit down is to take the position of someone else by making them stand up. So, he asks: "Everyone who is a/n (name of fruit), get up and change places". While 'fruits' are changing places, the person in the middle must find a chair and sit down, leaving another member standing in the middle of the circle. Later on, we can call for more fruits to get up and change places or even call 'fruit salad', which means that everyone gets up and changes places.

All those who..., get up and change places

A variation of the fruit salad game. The person in the middle completes the phrase "All those who…, get up and change places", using something that is relevant for him/her as well. For example, s/he cannot say "All those wearing athletic shoes get up and change places", when s/he has sandals on. The phrases used to fill in the gap gradually change to less apparent things. For example, "All those who want/like/dislike/fear/love something, and so one, get up and change places". At the end, this phrase is heard: "All those who have an ancestor who speaks or spoke another language except Greek, get up and change places".

Interview - True Stories

We ask participants who changed places in the last part of the 'fruit salad' to tell more to the group about this part of their lives. The team asks them questions and they respond only to what they are asked.

This last point gives participants an opportunity to think and ask questions that will give them as much essential information as possible so they can compose a story. It helps if a limit is set to the number of questions the team can ask. This limitation contributes to improving active listening. The activity is an introduction to the Hot Seating technique.

Part B: Dynamic Images

Dynamic Images I - individual creation

a. Images without a given theme

Walk freely around the space changing directions. We then walk filling the gaps at various levels (high, medium high, low) and at different paces (slow, fast, running,

scaling from 1 to 5). We stop when 'STOP!' is called out. The facilitator touches some members, who remain still like statues, in the exact position they froze on hearing the word 'STOP!'.

The rest become the audience and **propose titles - captions** for individual **statues** or the statue complexes created.

Following this, the audience is invited to answer the following questions about individual statues or statue complexes:

What do I see?

What do I think the statue feels/the statues feel?

What does it express/do they express?

What is the relationship between them?

What do I think has happened?

What feelings do they arouse in me?

It is important that the inner energy of bodies - statues is observed, which is always visible in the scene. The body speaks its own language — it does not pose. Perhaps the images created give rise to a theme. We encourage the audience to use verbs to describe what they see.

b. Images given a theme after they were created

We walk in space in the same manner as above. When 'STOP!' is heard, the facilitator isolates some still bodies using the process above. Now audience members suggest the theme or condition for the statue complex. The facilitator then asks those who make up the sculpture to work on it, move forward or back in time, so the conditions can be further clarified. The audience offers further feedback. This way, through the cooperation between the audience and the statues, a fuller image is created.

c. Images on a given theme - individual creation

In one of the later phases, a word is given to the group and when the facilitator gives a signal, everyone takes up a position in space. The first words given are simple, such as 'mountain', 'sea', 'bicycle', 'school test', etc.

The body stance observed in the beginning is usually descriptive. We indicate this and ask participants to avoid descriptive schematic presentations of the word and let their bodies be guided from a personal memory, sense, and so on. The image made up by each body and observed now becomes more expressive, more interpretative. For example, when the word 'sea' is heard, one does not simply present someone swimming, but shows through the body whatever sensation is aroused when hearing the word.

Dynamic images II - group creation

a. Group image with a given theme using the technique 'One at a time'

The group is given the theme "Our Educational System as it Stands Today". Using the 'One at a time' technique, participants gradually create a group image, a composite piece of 'sculpture', entering the space designated for this, one at a time. Every time someone enters, they complete part of the image with their body, while the rest observe without commenting for a few seconds. Another one follows. If more than one bodies move towards the group image at the same time, they must communicate non-verbally so that only one of them proceeds.

The image - group sculpture to be created is usually combined of positive and negative elements. We encourage participants to think of other parameters of the matter at hand and express them using their bodies, avoiding repetition of elements that already exist.

b. Change it! (Forum Theatre)

Using the same technique (one at a time) participants enter and create a group image. This time, however, they try using their body or changing something in someone else's body to improve the sculpture, i.e., to help make "the educational system as we would like it to be". This exercise is an introduction to Forum Theatre, which is used when we want to explore and process a situation that oppresses us. In the first phase we visualise the current situation and in the second one we create the ideal image of what we wish things were like. The essence of Forum Theatre lies in the third phase, when we try to identify which of the changes necessary to reach the ideal are feasible and which of them are unrealistic, 'magic' solutions. This phase of the work goes beyond the scope of the specific seminar.

Dynamic Images III - documents and group images

a. Getting into groups (Group formation)

Moving freely in space as described above. At the facilitator's signal, participants remain still, each time joining parts of their bodies according to instructions: Two elbows, three backs, four foreheads, five left shoulders, and so on. This way we create sub-groups with the same number of members.

b. Documents as tools for creating dynamic images

Every group is given a different 'document' as a stimulus to work on for a short while (indicatively: a folk song, an article with statistical data, a personal testimony, a photograph, an excerpt of a literary text, etc.). We may even give a group two different types of documents at the same time. We could also ask a group to

use as a document one of the narratives heard in Part I, during the 'interview-true stories' activity. No group shares their document with other groups. For document examples see Annex 1 (p. 260).

Groups are given 20 minutes to: a) discuss the essence of the document given to them and b) create a dynamic image including the most important elements of the document. They can communicate the concepts they want using the following 4 tools:

- Body posture;
- Facial expression;
- Glance direction;
- Spatial placement of bodies.

When this is finished, groups present their dynamic images to others, one by one. The facilitator asks the audience to answer questions about a) the content, as in the initial activities of the Dynamic Images module (What is going on? Who are these people? Where are they? When? What are the relationships between them?); b) the form and aesthetics of the image (use of different levels, space, etc.).

Comments and interpretation by the audience are made without its members knowing the initial stimulus (document) of the group presenting their image.

The members of the group making the presentation do not respond to comments but only listen and make notes.

c. Reflection in groups

Groups meet separately for a while and discuss the audience's comments in relation to the goal they had set. To what extent were the issues they wanted to explore perceived? Should a body stand in a different way or place to help make the message they want to convey more apparent? Was an idea their group had not thought of heard in the comments? Would they like to incorporate it? What could be improved to make their work clearer and more effective?

Part C: Cooling-off after the 1st Day

Group rhythm

We find a simple finger-clicking rhythm in a circle. When it becomes consistent, we stop clicking but keep it in our mind without changing it. After four beats we need to start all together as a group!

After that, keeping the rhythm in our mind, one at a time starts jumping in turn. The rhythm must be maintained unaltered for all! The corresponding beat ('position') coincides with the moment of landing.

When the circle has been completed, every other person jumps, every third person jumps, and so on.

Day 2 (duration: 9 hours)

Part A. Warm-up

Only some of the following activities recommended are selected.

Magnet

The facilitator holds, with his/her arm raised, an imaginary (invisible) magnet. Across the way from the facilitator participants stand joined together like a fist. The facilitator 'moves' the group from a distance in various directions (left, down, right, backward, and so on), using their raised hand.

This activity is a good idea for the group before going out to break-time or as a pleasant, enjoyable way to bring them back to the classroom.

Clapping

The group forms a circle. A group of three next-to-each-other in the circle follow the following instructions: The second one lowers him/herself by bending their knees, while the first and the third turn so as to look at each other and clap their hands against their partner's once, over the head of the person in the middle. Then the third person lowers him/herself so that the second and fourth can clap over his/her head and so on. The game is easier to play than to describe!

When the circle is completed, we can repeat the game trying to maintain a steady rhythm when clapping, while accelerating from one repetition to the next. This is a game without words.

Colombian Hypnosis

Throughout this module, starting now, ambient instrumental music is used.

Walking freely in the space available; at the facilitator's signal participants stop and get into pairs. One places their palm in front of the other's face at a distance of around twenty centimetres. Using their palm as a guide they lead their partner around the space using all levels (higher, lower, middle height). The person being led makes sure they do not lose visual contact with the leader's palm. The two bodies follow each other as if dancing together. The facilitator signals for partners to change roles. The game works when there is silence.

Move the Puppet

Group members get into pairs. I choose a part of my partner's body (nose, hand, foot, shoulder, etc.) and 'move' it as if I am holding a string connecting us. I choose to alternate the parts I pull so as to make my partner move like a puppet. The facilitator signals for partners to change roles. The game works when there is silence.

Lead the 'blind'

Group members get into pairs. A holds B at the shoulder and the lower back and carefully leads them around the space. B has his/her eyes open at first and then closes them. A, the leader, having travelled around for a while with the 'blind', stops, leaves the 'blind' and finds another person with closed eyes to lead. At the facilitator's signal facilitator pairs stop moving around, every leader comes in front of their new 'blind' partner and reveals themselves when the partners open their eyes slowly. Change of roles. The exercise works when there is silence.

Leading the 'blind' through an 'obstacle' course (photographs and documents)

While the pairs carry on leading their 'blind' partner around, the facilitators place some obstacles around the floor and ask participants to avoid stepping on them. These obstacles are upside-down photographs-snapshots of refugee journeys and are gradually revealed to the guides. They are asked to choose one of the photographs and stand before it with their partner. The 'blind' open their eyes to look at the document as well.

Move under conditions and inner monologue

The pairs break up. Each one selects only one photograph and the facilitators give the instruction: "Walk to match the conditions of the place, time and situation shown in the photograph you chose. You are there as one of the persons in the photograph." Then the participants (in role now) are invited to externalise their inner monologues while walking. The inner monologue starts being heard as a whisper and gradually gains volume at the encouragement of the facilitator, until it becomes a cry.

De-roling/Leaving behind the forest with the cobwebs

In this phase participants need to 'shake off' their roles and return to the here-and-now. We ask them to form a circle and imagine they have just come out of a dense forest, full of cobwebs, which they have to gradually shake off from their hair, face, neck, shoulders, torso, back, their entire body. Cobwebs are difficult to remove and one has to rub hard to get rid of them.

Part B. Dynamic Images and stories
Dynamic Images IV - documents and stories through images

a. Past-Present-Future

Continuing the activities of Dynamic Images III of the 1st Day of the seminar, every group is asked to create two more images: One from the past and one from the present of the initial image they have already created. The first one may show the causes that led to the initial image (now the 2nd one), while the last one may indicate the results or where the heroes have come to after some time.

b. Adding new elements and/or tools

Each group is given the instruction of adding some (preferably only one at first) of the following tools:

- *Sound elements* (sounds, pattering, whistling, noises, etc.)
- *Movement details* that add to the meaning of the images, a repeated rhythmical movement, or a small movement, for example. These movements should not be descriptive or already part of the images.
- *Elements/Images/Descriptions from the narratives of the 1st Day* (interview-personal stories). See above.
- *Stage props*
- *Verbal elements* (words or phrases from their documents, not necessarily the entire document)
- Finally, the group is given the Universal Declaration for Human Rights. Participants connect the story they are telling with their three dynamic images with the Universal Declaration; in other words, they find the Articles most closely related to the points made apparent to the audience in their story.

Dynamic Images V - presentation, reflection, and Drama-in-Education techniques

Groups present their three images to the whole group, which is invited to identify the story narrated. Who are the main characters? Where are they? What is happening to them? Under what conditions? What are the causes of what is happening? What are the consequences? Does the story concern specific persons and peoples or abstract concepts? What feelings may the characters of the story have? What feelings are aroused in us as audience members?

For further processing and 'construction' of a story, we use some drama-in-education techniques. To implement these techniques the audience must participate, so spectators become co-creators of the story at this stage.

Thought tracking

The facilitator touches a character in the image on the shoulder and s/he starts thinking aloud. This way we receive information that might not have become apparent so far, concerning the conditions, thoughts, feelings or even the identity of the person.

The characters' intentions (Doubling)

The facilitator observes the images and the characters' body postures. A character is selected and, depending on what s/he seems to be expressing, the facilitator starts with a phrase in the first person that the character has to continue. The purpose is to specify their intentions and explore the role or/and the content of the composition more deeply. Indicative phrases: "I think that…"; "I wish …"; "If only, … "; "I would like to…"; "I am afraid/worried that…".

Inner voice (Speaking-in-role)

If a member of the audience believes they can guess what one of the characters is thinking, they stand behind them, copy their body posture and speak as if they were him/her. This way, ideas and additional elements are given to the group that created the three dynamic images, which may have not been thought of so far.

Press Play!

At the facilitator's signal, players bring the dynamic image to life for a few moments, so that the audience may perceive what they are doing, thinking, saying, where they are, etc. We can allow them to use only movement or speech, or to ask players to move in slow motion so we can observe them better, etc.

Hot-Seat

We ask one of the characters of the story presented to sit on a chair facing the audience. The other 'players' are not in role now and join the audience. We can ask questions as we did in the interviews of the previous day. These questions and answers can be used to generate/construct a story and shed light onto aspects of the character, his/her relationships with other characters in the story, the circumstances, etc. We can repeat the process with more players. This way we reinforce

- active listening
- cooperation (since every player has to build on previous answers)
- participation by all
- preventing any identification of a participant with a character in the eyes of other members
- collective creation of a character

Corridor of Conscience (Conscience Alley)

If a character is faced with a dilemma and has to make a decision, a participant may voluntarily take his/her role and stand on one side of the space. This volunteer crosses the space along an 'alley' created by the rest of the players who are not now in role. While the volunteer walks towards the opposite side, the players flanking the alley have to tell him/her their thoughts (that s/he has to do A or B and why). At the end of the alley, the volunteer has to reach a decision as to what to do and indicate it through movement.

The activity may be repeated with another participant crossing the space along the alley, so that each one of the members has the opportunity to improve their arguments and check if the character's decision was taken based only in relation to the argumentation heard.

Collective conscience (cop in the head/inner voices)

We choose a character who seems to be overwhelmed with thoughts and feelings at climactic point and ask him/her to stand in the centre of the space maintaining the body position that made us select him/her. We would like to explore what might

be happening inside them and how they are finally going to react. The remaining members, one by one, take on roles of the story or thoughts that might be going through the character's mind. They find a phrase or a short sentence, which they keep repeating and accompanying with a characteristic movement. These voices are initially heard successively, one after the other. Then, they are repeatedly heard all together until they overlap, as if they were wheels and parts of a thought 'machine' in the character's mind. At the facilitator's signal the 'machine' abruptly stops. The character can spontaneously say or do something under the influence of all these voices.

Writing-in-Role

Characters write simultaneously and for one minute anything that crosses their minds. They only put their pens/pencils down when they hear the word 'STOP!' called out by the facilitator. The texts produced can be used in various manners (in a short scene, combined with other texts, in fragments, etc.).

Linking the short scene with the Universal Declaration of Human Rights

Which articles of the Declaration are related to what we see in the scene? Are these rights being protected or violated in the story presented?

At the end of each presentation, each group presents to the audience the stimulus-document they were initially given as a basis for building the story they presented.

Part C. *Passages* - a simulation game

Passages is an experiential simulation game created by UNHCR in 1995. A year later the first adaptation and Greek translation of the material was completed by Alexandra Androusou, then lecturer at the Department of Early Childhood Learning, School of Education, National and Kapodistrian University of Athens, Greece (UNHCR, 2013). All participants in the seminar take part in the game; they are divided into *family groups*. Each one is a family member and is provided with a family profile.

Having been forcibly displaced from their country, the families encounter certain conditions that force them to react and seek strategies so as to move on to their next step.

The game ends when they arrive at the entry point and, for some, within the hosting country. Until then, participants have experienced some of the refugees' living and survival conditions they may have never imagined.

Dramatization and improvisation elements, sudden changes of circumstances and roleplaying make participants, as they all readily accept, experience the Passages intensively, albeit in a role-play environment.

In the last decade or so, during which the Hellenic Theatre/Drama & Education Network (TENet-Gr) has been using *Passages* in its actions, feedback received indicates that it is one of the most effective ways to inform and raise awareness about the refugee issue.

The material has been published in Greek and English and includes the entire procedure, as well as the activities recommended with their accompanying cards, so that the game can be implemented as a whole or in parts. It is important that the material should be adapted to suit the group of students involved and the time and space available. Ideally, the person who wants to use *Passages* should have participated in the game in a seminar context.

It is also essential to clarify that *Passages*, as described in the context of the 20-hour training course/seminar, is adapted for implementation to suit the needs and possibilities of the participating adults; in other words, we do not recommend that *Passages* should be implemented in the exact same way with students. However, in order to make things more comprehensible, we describe the basic activities and dramatic elements it entails below.

Finally, we ought to note that although this game has a major impact on participants, so that they may be informed and made aware about the conditions refugees encounter, it is not recommended for use with groups which may include refugees.

Off-role Instructions

The facilitator explains to participants the framework and rules of the game. Among others, it is explained that various venues are to be used, that everyone is to participate and what one has to do to exit the game and re-enter, if they feel the need to do so.

Role Cards

Participants are divided into groups, which will be families. Each family group receives a printout with information that they have to fill in. The information necessary mainly concerns names and ages of family members. This is how each participant creates their role.

Obstacles

Obstacles keep appearing in the game and participants are obliged to tackle them effectively. Some require immediate reaction (e.g., going through a mine field), while others allow participants some time to think and decide on the best

strategy to follow (e.g., how to cross the borders). This way, opportunities are given to participants to manage a crisis in groups or as individuals and to choose the most effective move.

Guided Improvisation

As the game evolves, the facilitator keeps providing new information to the families about what is going on, which direction they should move in, what conditions prevail along their itinerary. Participants follow instructions as characters-in-role (e.g., grandpa, grandma, mum, dad, child, etc.).

Soundscape

The facilitator and facilitating team create various soundscapes combining sounds from various sources. This way an atmosphere is created as conditions demand at any given time (e.g., airplane bombing, armed attack, etc.) and causes spontaneous reactions from those participating-in-role.

Deprivation of a Sense or Ability

In various phases of the game, (all or some of the) family members lose one of their sensory or other abilities. For example, they cannot see, or, when crossing a minefield someone is injured and cannot walk. These conditions are introduced so as to 'rock the boat' of the relationships and the balance within the family and so that responsibilities will have to be redistributed among the players/family members.

Modification/Adjustment of 'Stage' space - Touring

Classrooms, corridors, the yard, staircase can be turned into a square being bombarded, a refuge/safe place, a mine field, a detention centre, a border entry point. In order to make this happen we use cloths, chairs, desks and objects already in the space. After touring these areas in-family-member-roles, participants may not recognise that the places they moved through were their classroom or the main hall of the school, which are so familiar to them.

Teacher-in-Role

The facilitator take on various roles during the game. They may impersonate smugglers, robbers, border guards, asylum officers, police officers, locals, etc. To signify this, they use distinctive elements of clothing, such as a hat, for example, a 'uniform' jacket or a characteristic object.

Communication in nonsense language/gibberish

This well-known theatre/drama exercise is part of *Passages* as a condition that makes it more difficult to achieve one's final goal. The families have to find alternative ways of communication to make themselves understood and convince others as to who they are and what they are asking for, when neither their own language is comprehended nor the language of the people they are desperate to communicate with, often under pressing circumstances. Trying to find ways of non-verbal communication, using the body and their expressive means, participants have the opportunity to reflect on the difficulties a person who does not speak the dominant language of a country faces.

Part D. Cooling-off, Reflection, closing the 2nd Day

After the end of a physically and emotionally demanding game such as *Passages*, cooling-off is imperative. For this specific module, a range of theatrical and other activities are used for this reason.

De-roling

Participants form a circle and close their eyes holding the distinctive characteristics of their role in their hands (e.g., a kerchief in their family colour). The game facilitator, in a calm voice, goes through the stages of the game and the conditions encountered from the beginning to the end. S/he reminds participants that this entire thing was a game and they played roles; participants are asked to open their eyes and say 'good-bye' to their role, placing it or gently throwing it to the centre of the circle. The group can do this while also saying or shouting something. We can ask participants to move for a while, change places in the circle, 'shake the role off' of them using movement, 'shake the role off' of the person next to them, etc.

(Alternatively, we can also use the activity 'Leaving behind the forest with the cobwebs' presented above).

Discussion in 'family' groups

Participants get into the groups they belonged to as families to discuss off-role what they went through. They reflect on their experiences, the points that were very tough for them, the feelings and thoughts aroused during the game.

Discussion in the whole group

A rapporteur from every group tells the 'plenary' about the experience of his/her family during the game, as discussed in the small groups. We can strengthen the discussion by encouraging

the groups to share thoughts, impressions, feelings, and intense moments of the process.

Living Library

Having had the experience of the interview and Hot Seating activities, participants now, at this phase of the seminar, have the opportunity to ask questions to a person who has really been through such an experience. Refugee communities who have been living in Greece for years participate as guests to share information from their personal experiences and true events, which bring to mind experiences from the *Passages* game.

Invitation of Agencies Related to the Matter at Hand

This is a module to which contributions can be made to the discussion by representatives from UNHCR, of a local competent agency, of an organisation/NGO, and so on. They can share valuable information, explain procedures, present international conventions/treaties, clarify relevant terminology/jargon and provide quantitative and qualitative data.

Safe in your Arms

In this game someone becomes the 'hunter' who'll try to catch a person from the group. During the chase that follows the 'hunter' is not allowed to run. In order for a person to be 'saved' they have to hug another participant (no more than one!). Hugging cannot last for more than 5 seconds. After the five seconds pass, the 'hunter' can catch you, so you gave to find (or be offered!) another person's embrace.

In a variation of the game, hugging should be using only two feet on the floor (either one foot each or both feet of one person) or none! Is this possible?

Day 3 (duration: 6 hours)

Part A. Warm-up

Warm-up - energising the body

Body awakening. We yawn, relax our facial muscles, and stretch thoroughly as if we are just waking up. We have a 'shower', scrubbing our body and face well.

'It' in lines

A corridor is created between two lines of equal numbers of players facing each other. One person is inside this corridor; in order to find a place in one of the two lines, they have to steal it from someone else! Using non-verbal communication,

players from both lines change places as fast as they can so the player in the middle cannot take their previous place. Any player can change places, whether next to each other, across each other or diagonally across each other).

Attention: Before leaving our places, we need to have had a non-verbal negotiation/agreement with a specific person so that we may take their place (the point of the exercise is that we have both understood what is going to happen!).

'Bibiti bobiti boo'

This is a game of readiness and reflex action. The group forms a circle. The coordinator stands in the middle of the circle and points to someone (A). The instruction given may concern only A or A plus the two persons next to him/her. Instructions:

- 'Elephant': The person in the middle creates a trunk with his/her two arms and the persons on his/her left and right form the elephant's ears with their arms.
- 'Bibiti bobiti boo': When the facilitator says this to someone, the latter has to manage to say 'boo' before the facilitator completes his/her phrase.
- 'Boom': This instruction means that the person the facilitator points to has to remain still.
- 'Kangaroo': The person in the middle brings his/her arms in a position to imitate the kangaroo's small legs. The two persons on his/her sides form an open pouch in front of him/her. Another person from the circle can enter the pouch and pretend to be the baby kangaroo (joey).

Once instructions are clear, the game starts. Whoever is not fast enough or absent-minded or makes a mistake comes to the centre of the circle and gives instructions trying to confuse someone else.

Part B. Activities using educational materials

Shields and Bombs

Walking around the space trying to fill any gaps created. At some point we start having a co-player in our mind without them knowing it and keep trying to avoid them as much as possible. This person is our 'bomb' and we need to move as far away from him/her as possible. We then identify another co-player as our 'shield'. We have to try and 'keep' this person between us and the 'bomb'. At the coordinator's signal we stop and check if this condition has been observed.

Then the facilitator gives this instruction: "Bring to mind the Universal Declaration of Human Rights we used yesterday. Imagine that each one of you is an (imaginary) person whose rights, according to the Declaration, are violated. While walking silently in space, you become this person. What is your name? How old are you? Where do you live? Who are your friends? What do you like? How do you walk? Which one of your rights is violated?" Such and similar questions

aim at creating as round a character as possible. Shortly, while participants are silently creating their characters, the coordinator adds: "Now, the character you impersonate has to think what their 'bomb' is, i.e., specifically who or what is the threat they are trying to avoid or run away from?' And then: "Now each one should think if there is someone or something that can be their 'shield'." In this phase of the activity 'shields' and 'bombs' are not people chosen from the group.

Now the facilitator asks each character separately to explain to the group who they are, which right they are being deprived of, what their 'bomb' is and what their 'shield' might be. Often person A, a right of whose is violated, has not thought about or does not know what their 'shield' could be. If this is the case, the coordinator can address the group and ask if someone else, person B (not the initial character), believes they can be A's 'shield'. B approaches A and tells them who they are and why they can be A's 'shield'.

Below we present a case that is often encountered at the seminars we run.

A said they were a child bullied by their classmates on the way to school and these classmates were their 'bomb'. B, as A's 'shield', said that they are another classmate who can accompany A to school to put off the bullies. If A feels that B's offer is not feasible or satisfactory, they explain why. In this case A says: "Thank you, but they are going to set their eyes on you, too, and it is only two of us and many of them". B may or may not be able to think of a solution about this or proposes something else they might be able to do. The dialogue now opens to include all group members. If someone else thinks of something and they also want to become a 'shield', they stand in front of A, explain who they are, and so on. This gives the opportunity to everyone in the group to participate in making proposals in a dialogue with a specific purpose, i.e., trying to find a specific, feasible solution. When A feels they have been helped enough to defend the right violated, the facilitator invites another 'A' a right of whose is being violated, and so on.

Our experience from this exercise indicates that participants who become 'Bs' are happy not only because they become 'shields' but also because they get informed from other group members and they inform back about other things that might not have been known until then about agencies and organisations defending human rights, relevant legislation, etc. They are also happy as 'As' because they enter a procedure undertaking personal responsibility as individuals, but also together with others, seeking some light in the dark when faced with situations that often seem impossible to resolve. This is when despair is replaced with optimism and hope. Hope is, of course, a relief for the oppressed when based on real facts rather than on magic solutions (e.g., "I am Superman and will exterminate those who harm you").

Take a step forward!

Group members stand in line one next to the other. Role cards are handed out to participants (UNHCR, 2014, 50-52). The facilitator asks group members not to share what their role is with others. The roles are fewer than the players, so some receive identical cards.

The coordinator of the activity makes some statements. If one of the statements is true about the role assigned to us, we make a step forward.

After several statements are called out, participants are asked to stop where they are at the moment and look and the rest of the players and notice what they see. Where are the others? How far have they proceeded compared to me? How does this make me feel?

Players, one at a time, reveal their roles and explain why they are found in this specific position, which statements made them make a step and which ones kept them in the same place. We notice how the same role was interpreted by different players. Did they all move in the same manner when hearing the same statement? Were all the steps made or not made by so many different roles anticipated?

Where do you take a stand?

The space is defined as a continuum from absolutely 'Agreeing' to absolutely 'Disagreeing'. The starting point is in the middle of the distance, where participants stand in a line one behind the other. The coordinator reads aloud various statements concerning social issues, one after another. For example: "Greeks are racists"; "Women are the leaders of a family"; "Religion is something you are born into", etc. When participants hear a statement, they place themselves along the continuum depending on how far they agree or disagree with the statement. The coordinator then asks one of them to justify why they decided to stand at that specific point. If one hears something that they had not thought of, which makes them change their initial reaction, even by little, they should indicate this non-verbally, i.e., with their body, by moving accordingly.

Whoever presents their argumentation tries to be persuasive and influence others to shift towards their side along their continuum.

Attention:

- NO dialogue among the participants is allowed. Arguments are only heard but not commented on.
- NO staying put is allowed; we have to 'take a stand'!
- We try to use our speech and arguments that will make others shift in space (and, therefore, inside!), even if it is a tiny bit!
- NO judgement of the statements during the game, nor of other's opinions. The purpose of the statements is not to be part of a 'right' or 'wrong' exercise, but to become a starting point for dialogue so as to highlight various aspects of a matter.
- The statements heard need to be related to group interests and issues at hand, depending on their age and needs (the examples presented above were used during adults' workshops).

Part C. Review

Discussion

At this stage, facilitators review the techniques, activities, and basic methodological elements of the training seminar. They clarify points where needed and the usefulness of each exercise is discussed, as well as the adaptations necessary in response to the needs of the group. Educational material containing some of the exercises is also presented. Then the organisations co-organising the training seminar (UNHCR, Hellenic Theatre/Drama & Education Network (TENet-Gr) present their action work and the educational material they have produced. Special mention is made to particular actions of the *It Could Be Me – It Could Be You* project.

Part D. Work/Lesson Plans

Participants are divided into groups depending on the school grade they teach and draft lesson/work plans using some of the seminar tools. They then present them to the 'plenary' group and receive feedback.

Part E. Cooling-off, closure, feedback

The entire group discusses the experience of the three-day seminar and then evaluates it individually and anonymously, filling in the relevant form they received. To trigger the discussion, these are some indicative questions that may be raised to participants:

- What did I learn from this course?
- What thoughts did I have?
- How did I feel?

Then the group chooses one of the games they enjoyed most during the past three days and play it one more time.

Epilogue

This text has tried to present the methodological choices made and the content of an experiential theatre/drama-in-education training seminar, aiming at informing, raising the awareness of and empowering teachers about human rights and refugees. Both the seminar and the text address mainly teachers interested in passing on this experience to their students or in experimenting with theatre/drama-in-education in class or during an extra-curricular activity.

The description of exercises for warm-up and closure is not, and could not be, exhaustive. Coordinating such a seminar is always people-centred and some activities can be used alternately, responding to the energy, physical or intellectual/mental needs of participants, the general mood and various other, and often unpredictable, factors, so as to achieve the goals of the workshop in the best possible manner. It is a fundamental pedagogical and facilitating principle that one should be able to discern what is going on in their group and recognise when they should or should not use a game or activity, always bearing in mind the broader educational goal/purpose.

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Embracing refugee children in the classroom and at school

A Teachers' Training Seminar

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The needs and the creation of the training seminar

As the refugee phenomenon in Greece keeps evolving continuously and drastically, the *It Could Be Me – It Could Be You* project cannot but respond to current training needs of teachers. Following the joint European Union-Turkey statement in March 2016, and the border restrictions along the Western Balkans route, more than 50,000 people remained in Greece, which was gradually transformed from a transit to a hosting country. The largest number of refugees arrived through the Aegean islands to the mainland, raising totally different immediate needs, one of which was educating children. The Greek Ministry of Education, Research and Religious Affairs formed a Scientific Committee to support refugee children, which reached a series of proposals; part of them was formulated in cooperation with the Greek Ministry of the Interior and Administrative Restructuring (Migration Policy) in May 2016. Later, the Joint Ministerial Decision on "Establishing, organising, operating, coordinating and educational programming at the Reception School Facilities for Refugee Education (DYEP)" laid the foundations for a transitional stage so that refugee children could attend lessons at schools and the special educational structures for refugees in the school year 2016-17 (152360/ΓΔ4 - Official Gazette 3049/23-09-2016, issue B1). In other words, for one school year, refugee children residing at accommodation centres would attend special reception classes in the afternoon at schools, while refugee children living within the urban fabric could enrol for morning classes held at schools. A Ministerial Decision of August 2016

(131024/Δ1, Official Gazette, Series B, issue 2687/29-08-2016) further regulated the framework for the operation of Zones of Educational Priority (ZEP), ZEP reception classes, Remedial ZEP Tutorials, as well as Reception Structures for Refugee Education (DYEP, ZEP) at Primary and Secondary Schools (Choleva, 2017).

As early as the 2015-16 school year, it was established by the team of the *It Could Be Me – It Could Be You* project that there was a need to create supplementary seminars for training teachers, which would focus on more specific themes and educational needs, while maintaining the same basic pedagogical and methodological principles of the project. So, in September 2017, when most refugee students enrolled in morning sessions at schools, and teachers were called on to work under conditions they may not have been prepared for, the project group proceeded to design a new training course for preparing teachers to receive new students. The aim was to contribute as much as possible towards smooth integration and inclusion of refugee student population in morning school classes, to familiarise them with the school context and to help them become socially accepted by the student population already attending the same school.

Process to reform the training seminar

In October-November 2017, the project training team visited a number of schools, at which ZEP reception classes had been established, to explore the needs and challenges of teachers regarding new conditions. The first pilot implementations of this new seminar form took place in February and March 2018 in Athens and Mytilene. Every meeting with a new teachers' group started with a new module of exploring needs, during which teachers, in a circle, shared their thoughts, questions, concerns, challenges and expectations regarding their work in classes and groups with mixed populations.

This phase made it clear that the challenges and goals of teacher participants were along two main axes: On the one hand, there was the question of students' performance, as most often they did not even speak the language or were not familiar with the school context, since they may even be encountering this educational institution for the first time. On the other hand, there was the issue of communication and the social aspect of the new students' presence in class and school life in general (communicating with classmates and teachers, conduct during breaks, working hours, recognising the framework, being consistent, etc.), as a direct result of the difficulty of not speaking the language.

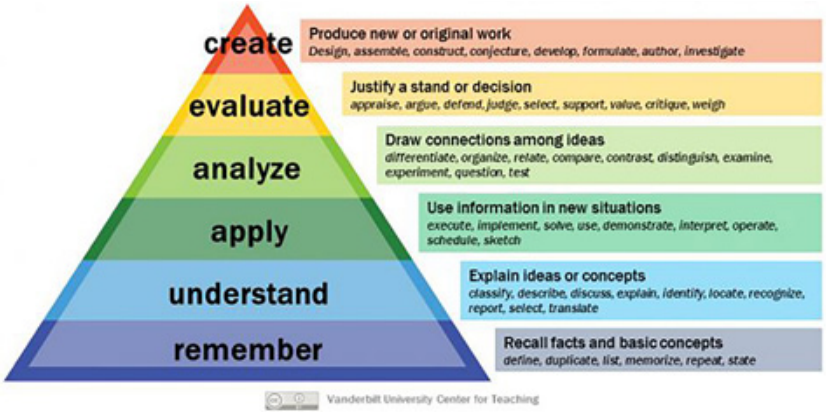
Recording the challenges made it obvious that the major obstacle for teachers concerned the unimpeded presence of refugee children so that they could consistently attend the school curriculum and schedule. Children are often absent from school because their family's residence status in Greece may be in 'limbo'. Some of the children never return to the school environment, while new students keep enrolling in classes; this prevents or somehow interferes with the progress of the

educational process in class, intensifying the sense of students of 'varying pace'. Increased tension and decompressing violence were also some of the challenges reported by teachers, whether this included newcomer refugee children or exclusively children already attending the school.

Finally, a sense of frustration was reported by teachers, who feel that the methodology and tools available to them at that moment were hardly enough to serve their new needs.

Methodology

As early as the middle of the previous century, Bloom et al. (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956) classified educational goals; they started from ordinary rote learning, gradually moving to sufficient empowerment, so that students can own their knowledge, and be able to analyse, de-construct, restructure, judge and, finally produce it autonomously (See Image 1).



Picture 1: Bloom's taxonomy of educational learning objectives

The main aim of present-day teachers is to cultivate students' critical thought so that they may be capable of implementing, analysing, and judging the value of knowledge transmitted to them instead of merely learning things by heart. In order, however, for us to reach the point of discussing performance and critical handling of knowledge, we may first have to take a step back and recall the needs students have as human beings, before proceeding with their student capacity duties. This is where Maslow's pyramid prioritising human need becomes relevant again (See Picture 2).

When comparing the two pyramids, it becomes apparent that the ideal condition for contemporary education is for students to experience feelings of belonging and acceptance, so that they may forge healthy social bonds with those around them, in order for their education to follow a smooth course. Cultivating self-confidence

Picture 2: Hierarchy of human needs according to Maslow

as a natural consequence can pave the way to creating self-realisation conditions, which is the overall goal in their lives. Now, what about a student population group who cannot even consider the very basis of the pyramid of need as a given? When food, a roof over one's head and sleep cannot be taken for granted? Considering the living conditions of refugee students, not only are teachers in a position to feel empathy, but also to recognise the field of their own potential didactic influence. Furthermore, even if a teacher does not consider external factors decisive for satisfying students' needs, it is important that s/he contributes -at the class level- towards meeting the needs at the basis of the pyramid, by creating a safe/secure environment and a context of respect and care for all students, combined with an effort to include the ideas and interests of everyone in class, in other words, by operating in an intercultural spirit. This way, students can start 'climbing' up Maslow's pyramid steps towards conditions of safety/security, acceptance, self-esteem, without which they cannot proceed with Bloom's stages of educational learning objectives.

We have already noted that many refugee students may be experiencing a school environment for the first time in their lives, since they may have been born and raised under war conditions and/or widely spread dangerous circumstances. Furthermore, a large percentage of refugees around the world, as well as in our country, have been on an 'irregular' journey, fraught with danger, violence, loss, which may well have resulted in causing them post-traumatic stress syndrome. The Regional Bureau for Europe of UNHCR, in cooperation with a large group of teachers from central Europe, who work with refugee/migrant students suffering from stress and mental trauma, created a useful tool, an 'educational manual' for other teachers, which explains the Post-Traumatic Stress Syndrome (PTSD) and what its physical and behavioural effects may be on students experiencing it and, mainly, how a climate of prevention and protection can be created, and how a panic attack can be tackled by a teacher (UNHCR, 2017a & UNHCR, 2017b). Additionally, the manual includes various activities for raising class awareness regarding the reception/

welcoming of children refugees, as well as for helping them smoothly adapt to class conditions. This 'toolbox' makes it clear that teachers should start by creating conditions of general acceptance and a clear learning framework in their class or group, so that students feel they are equal and accepted individuals and their needs, educational or other, are acknowledged. Such conditions concern all students.

Similar to the educational material presented above, this seminar focuses on the stage of such conditions being established by the teacher, using techniques and tools from Educational Drama and the theatre. According to the principles of intercultural education, a starting point is one's cultural load and the material each member of the group brings with them, which is respected and equal in merit for all students (Rolandi-Ricci, 1996, p. 59). A class or group that includes students who do not even have the basis of using the same language has to establish communication channels; at first, these will be non-verbal and gradually they can include the verbal aspect as a common language is created by the class/group members.

The seminar was designed to focus on numerous exercises and games using non-verbal communication, group rhythms and creativity, mainly using the body. As trainee teachers (and, subsequently, their own students) feel increasingly more secure and accepted by others, cooperation in bigger groups using verbal communication can be encouraged. The basic course follows what is recommended in Bruner's spiral (Pammenter, 2019), according to which one moves from observation to reflection, to decision making, new experimentation and so on. A rule of thumb is that we increasingly move deeper through three 'stations': Creation (in groups or individually), sharing (presentation to the 'plenary' group), feedback, and back to creation and so on.

The content of the seminar

Since several of the activities and techniques have already been described in the previous chapter, these are only indicatively mentioned with reference to the page in this book, where readers can find a full presentation of them. On the contrary, activities presented here for the first time are fully described.

Part I: Creating a group atmosphere - communication and coordination

Focusing on: Non-verbal communication, establishing a welcoming/reception environment, inclusion, sense of security, physical warm-up

The Perfect Circle (📖 p. 137)

This is an exercise that can prove useful for counting and learning some numbers in Greek. The group can learn how to read from 1 to 5 in all languages spoken by the group of students. At the same time the messages conveyed is that every cultural feature is precious for all group members and this is an initial didactic example. Furthermore, the use of a circle in the group indicates we are open to active listening procedures coming from all members as well as to negotiation.

Pass the 'zip'! (📖 p. 138)

This game is so fast, thus making mistakes become insignificant, considering the pleasure one gets from playing it, that the message implied to all participants is that, not only are mistakes acceptable and anyone can make them, but, also, that what we intend to do is create a pleasant atmosphere conducive to learning. Instructions can be explained using very few words and, mainly, through examples, gradually indicating the rules introduced one at a time.

Name and Movement

Still in a circle. Each participant is asked to say only their name and introduce him/herself by taking a body posture that characterises them (in life in general or at the specific moment). The rest observe and repeat the name heard and imitate the movement/posture all together. We have to copy and imitate exactly what we saw and heard.

During a second round we try to remember each one's name and posture. This can be done successively, without any words, so that something like a group choreography can be created.

In this exercise we start utilising the entire body as a basic working tool, since we focus on non-verbal communication and cultivate both observation and active listening skills. The main element we are introducing, though, is the concept of self-determination, while creating conditions of equal acceptance and respect for all.

Dracula (📖 p. 138)

In a later round each one can introduce themselves using an animal sound. Once we have remembered 'who is who', the 'guzzler' stands in the middle and moves towards someone to eat them. The other players can save them if they manage to make the animal sound the potential prey chose to make. Alternatively, at a later stage of the game, everyone can call out the 'victim's' name together.

Group Rhythm (📖 p. 143)

When the group has learnt the rules of this activity, movement elements can be introduced. While participants maintain a steady rhythm, someone enters the circle and improvises.

This way the circle of 'exposure' is gradually transformed into a 'secure' circle, within which, among familiar faces, participants feel comfortable enough to experiment.

This game can be played at the beginning and the end of a meeting, so that the group gradually becomes better and better (coordination of 3, 4, 5 or even more players at a time).

Magnet (📖 p. 143)

The facilitator holds, with his/her arm raised, an imaginary (invisible) magnet. Across the way from the facilitator participants stand joined together like a fist. The facilitator 'moves' the group from a distance in various directions (left, down, right, backward, and so on), using their raised hand. This game is a very good idea for the group to go out to break-time or a clever and enjoyable way to bring them back to the classroom.

At a next stage, when the groups have achieved a level of mutual respect and cooperative spirit, the 'magnet' can be held by one of the students.

'It' in lines (📖 p. 152)

This game introduces the condition of volitional communication between members of the group. There is no beginning or end, nor a winner, since we are not interested in arousing feelings of competitiveness, winning, or losing. Unknowingly, students relax their resistance and start communicating using eye-contact.

Fruit salad (📖 p. 139)

In a variation of this game, we can use more… 'international' fruits, that may be known to most participants (mango, papaya, banana), so they can all pronounce the words equally easily. In later phases, this game can be used to close a day when the group has worked with new words and terms (e.g., colours, body parts, countries, etc.), so that the didactic process can also be helped.

All those who..., get up and change places (📖 p. 139)

This can be used for initial contact through simple phrases and words, which are gradually picked up by students who do not speak the local language. We gradually move from more visible features (colours, clothing items, etc.) to less apparent ones, to the extent the common language of participants allows it. The intention is not to 'expose' the person in the middle, but to encourage them to say words, probably with the help of the entire circle. If language acquisition allows it, we can move onto more implicit concepts, such as feelings, desires, etc., or try to play the game in another language, so that one student teaches the rest basic words.

This approach helps gradually transfer the circle of 'exposure' into a 'security' circle, since anyone entering the circle receives assistance from the rest.

Don't sit!

All but one sit on chairs scattered in the space available. There are 1, 2 or 3 chairs empty (depending on the degree of difficulty we want the group to handle). The goal is not to allow the facilitator to sit on any chair. The facilitator moves at a slow, steady pace, and so does everyone else. Players have to communicate through eye contact and not verbally.

Without talking at all, we reinforce the sense of cooperation and belonging to the group, since we all have to work together against a common 'danger'. At a later phase, a student can take the role of the facilitator.

Part II: Group creation

Goals: Communication, cooperation, co-creation, observation, cultivation of feedback skills

Dynamic images (📖 p. 139–146)

During this phase, the group can be introduced to the process of dynamic images, as described in detail in previous pages. The stages proposed can remain the same and all or a few of them can be included, depending on the needs and mood of the group and the time available. Since the goals of this workshop have already considered refugee issues under co-creation conditions among group members, the stimuli given in phase 4 will, obviously, be changed. Indicatively, during the training seminars, easily perceivable excerpts from texts and poems found in schoolbooks, paintings, internet pictures and so on were used. See Annex 2 (p. 265).

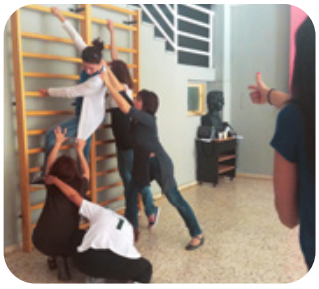
We continue to pay attention to participants' expressive tools (body, facial expression, glance direction, spatial position) through giving simple instructions. It is important that groups should go through all stages of creation, sharing and feedback more than once, so that they can try and explore the past and future of every

image, to think more deeply about the ideas and create a story that is presented non-verbally through successive images. The questions of the teacher-facilitator can remain within the rationale already described as to what we think we see, who are in the picture, what is happening, what they might be feeling or thinking.

This module can, obviously, be developed further, in line with the gradual acquisition of linguistic codes by students, or, even, be used to reinforce it.

Presentation of groups & techniques of educational drama and theatre:
Thought tracking (📖 p. 146) / Inner voice (📖 p. 146) /
Doubling (📖 p. 146) / Hot-Seat (📖 p. 147) / Corridor of Conscience
(Conscience Alley) (📖 p. 147, 167, 225, 238)

During the phase of this presentation, the teacher-facilitator can use some or all techniques presented, if the stories offer themselves for further exploration and deeper processing. It is underlined once again that the linguistic level of the group has to be considered and no technique should be used if it can hardly be comprehended by a student who does not speak the working language with relative competence.



Part III: Reflection and Cooling-off

This stage is very important and has to be observed at every session held with students. It is better to omit another activity of the second part — or postpone it for a future session — so as to have sufficient time for proper closing of the workshop.

Reflection (📖 p. 142)

In a circle we discuss the workshop experience regarding both our own participation and what we noticed in others. If language acquisition is not sufficient yet, participants can use coloured cards to evaluate something, simple or one-word answers, or indicate the feeling and sensation they have after the workshop through an individual dynamic image.

Cooling-off

For the end of the session one of the introductory (Stage 1) games can be used or any other, preferably physical, game. A game the *It Could Be Me – It Could Be You* project mostly used was 'Safe in your Arms' (📖 p. 152), which encourages communication, cooperation and solidarity in an enjoyable way. However, we should be careful, if there are students, boys, or girls, who, due to their cultural background, are not familiar with touching or physical contact in social settings.

In lieu of an epilogue

It is self-evident that an experiential training seminar lasting a few hours is of limited potential and cannot offer solutions for all challenges and needs presented above. What it mostly aspired to do, however, was to extend a teacher's view over a broader pedagogical framework and widen their perspective. The content of the workshop followed the basic principles of theatre/drama-in-education and a facilitating group approach. This approach is intercultural, yet not limited only to student groups who may include refugee children, but also all groups it can, which, albeit characterised 'homogeneous', may not really be. Approaches regarding homogeneity and uniformity in the formation (at least age-wise) and operation of a class have shaped a particular teaching practice catering for an average student. However, the transformation of society and, consequently, of schools, have today brought to a bright limelight a new dimension in teaching. What this requires now is for teachers to be prepared to manage students' various learning levels, different interests, and cultural backgrounds; this means approaching the diverse needs coexisting in a class by turning the attention of the pedagogic community to differentiated teaching (Tomlinson, 1999). This view is not really new, since the basic pedagogic theories of the last century advocate views proposing a flexible teaching/pedagogical practice, which considers the children's interests and active role in their own learning, on the one hand, and the significance of teachers' knowing how to recognise the diversity of students, on the other (Dewey, 1963; Vygotsky, 1986; Bruner, 1963). Similar processes are implemented, anyway, by facilitators at theatre/drama workshops, who may be focusing on a specific theme or an enjoyable creative process or on creating a short scene intended for presentation before an audience. What is important, however, is for readers to recognise that selecting specific activities and techniques and their sequential implementation, observe a fundamental principle, which is not a recipe and a tool for all cases and groups. A teacher is called on to act as a facilitator, i.e., to diagnose the needs of their group, in general, as well as at any given phase they are at, so that they may select from the 'arsenal' of activities available those that best serve their educational goals/purposes.

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Myself as a Document

An artistic workshop for teachers

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The needs & the creation of the training seminar

This workshop was created as a follow-up to the 20-hour training courses/seminars using the *It Could Be Me – It Could Be You* project. This workshop lasts 8 hours and aims at developing a proposal concerning the way our personal material and narrative methods can be used to create a stage scene composition and performance experience.

The priority of the workshop is to provide an experiential session for participants and suggest ways of linking educational drama with the theatre art, using a specific methodology in a spirit of empathy.

Methodology

The methodology implemented in the workshop is based on Documentary Theatre, placing special emphasis on the recollection of one's personal story.

The term 'Documentary Theatre' refers to a specific group of playwrights and directors in Germany in the 1960s, who aspired to reveal truths through the eyes of the main characters of real events. Using official or unofficial war records, the details of a court case, the testimonies about culprits of financial and social scandals, statements made and refutations against social and political battle leaders' views, opinions of actual characters and real witnesses of historical injustice, even personal letters often shedding light on various important life issues/events. This theatrical hybrid brings live, on stage, the real persons who experienced -and/or may still be alive- actual events of historical, social or political significance. Such a mixed stage narrative intends to present, from various perspectives, true events, a historic period or a moment that changed the course of history, to re-examine the past and depict the concern of society about burning issues of current affairs or collective memory (for more information about Documentary Theatre, see Forsyth & Megson, 2009; Martin, 2010; Valavani, 2004; Maraka, 2018).

In Documentary Theatre, the director has to research like a journalist, to retrieve and study past and contemporary historical sources; to reflect, judge, compare, assess, select and (re)compose. S/he may use screens, slide shows, narratives, or choruses, and may also show photographs, videos or other documents. Documentary

Theatre brings onto the stage representatives of various social groups, sometimes along with professional actors, who are to make their personal testimonies, always within a structured staging line the director decides on.

A new wave of Documentary Theatre started, once again, in Germany, introducing the following innovation: There are no actors playing, but ordinary citizens. The '*Rimini Protokoll*' group was the first to bring onto the stage ordinary citizens who spoke about a topic they had selected, which was (and may still be) of concern for them. Once again, the basic working tool for artists of this genre is research (Westlake, 2009).

In the case of our workshop, regarding training time and access to documents, obviously, participants cannot refer to direct or indirect sources. It is also self-evident that a similar process with students, which may take place over a longer period of time, allows them to search online, around the school district, through personal evidence (narratives, testimonies by people, and so on), and this enables the teacher to encourage such personal research.

At the workshop we work with memories, personal experiences, related history knowledge we may have, and the opportunity is given to appreciate the prospect of how and to what extent the individual and personal can be comparable to archival and recorded material and become a multiplier of content. The workshop proposes a process of expanding materials, designing broader action, with the participation of the entire class, as well as including authentic features of the city and citizens at a later stage.

The point is to create a collage, a narrative so as to enrich major and widely recognisable moments of local and national history, with persons narrating within it, in a quest to find the memories left after the whole thing is over. This is a proposal for connecting the history of societies with the stories of persons, their families, and their ancestors. This technique is based on using complementary material through associative narration. The overall activities of the workshop intend to bring to light individual and collective experiences, associations, historic memory landmarks and the 'picture of the world' as one remembers it from the time of their youth. The result is a narrative in which formal and informal, political, and individual history serve the creation of collective dramatization.

Content of the Workshop

Part I: Introduction and search for personal material
(personal and collective narratives)

Goals: creating a group atmosphere, warm-up, establishing a climate of trust

Clapping

The group forms a circle. The facilitator claps his/her hands at various rhythms and paces and the group keeps up with the clapping trying to work together as a whole. This activity aims at helping the group concentrate and get coordinated.

Up and Down

Participants look down. When the facilitator calls out 'up', they raise their eyes and look at a different player in the circle every time. If it happens that the other person looks at them, too, they both lose. They raise their hands and together make a sound agreed on in the beginning (e.g., that of a balloon deflating) before sitting on the floor in a coordinated manner. The game ends when only one or two players are left standing.

The group concentrates and feels secure with this verbal and non-verbal communication and with contacting group members through other senses.

Anyone who..., change place

Group members stand in a circle. One of them enters and stands in the middle of the circle. S/He uses a sentence to invite "Anyone who…, change places." The sentence is completed with something that is true for the person who stands in the middle of the circle (something visible in their external appearance or invisible but true). If this is true about someone else in the circle, s/he has to change places and go to a place another player has left. Since there is always one place missing, the one who stays in the centre without a place continues the game.



Step into the circle

The action focuses on more specific matters, which may be of concern to anyone; for example, "Anyone who has thought or acted in a racist way", "Anyone who has broken the law", etc. In this phase, we can express in one or two phrases the reason we took a step into the circle. We don't have to tell an entire story. We can refer to the violation category or to the specific group of people we treated in a racist manner. Those who have not made a step into the circle so far can do so if they recognise something they have thought or done in what they hear others say at any point in time.

These actions encourage familiarity among group members, as things reported are not naturally shared in usual conversations. Group members recognise elements that connect or separate them, create their own limits and delineations within the group, re-examine the concept of their self-awareness as it stands today.

This action gradually minimises the likelihood of a judgemental attitude, as empathy is cultivated among group members. This way a new broadened definition of basic concepts emerges, which includes various viewpoints and interpretations. The group is bound by a learning convention, i.e., not to correct, not to censor, not to reject views expressed by other members, whether they deviate from the dictionary definition or are interpreted in an experiential or personal manner. For example, the concept of racism usually refers to national or racial difference, but here it can be broadened to include the concept of exclusion whether based on socio-economic class, gender identity, or external appearance features, etc.

Setting strictly academic definitions and narrow dogmatic interpretations of things surrounding us, the group acquires the certainty that each person's opinion and experiences are respected. Consequently, a sense of security and equality regardless of one's opinion is established.

Other homelands

The action starts with the sentence "Anyone who has family members who have lived in places that are no more part of Greece, have recently become parts of Greece or recognise a homeland in another country in their family tree take a step into the circle." Participants who enter the circle tell us the reason they think this sentence invited them to respond with their personal story. Once again, the field is open for anyone to participate. One might talk about themselves, their ancestors, the place they were brought up in, their in-laws, even the parts of the world where their relatives live today. Every response, every story shared is useful and has the same merit as any other and deserves to be courteously received by the group.

Other People's Stories

Some people in the circle may have not taken a step in, may not be aware of any such 'other' origin within their family environment. However, the facilitator encourages all group members to think of a story from their family life that created the sense of 'otherness', of being a foreigner, a person excluded, a person who was different -either due to origin, even within the same country, or due to social class, or a cultural or political element that differentiates someone within a family environment. The facilitator may offer an example, some conduct that was commented on or is still commented on at a family meal, feast, marriage or funeral.

Group members get into pairs, within which partners share such stories. Pairs are formed randomly (ideally by someone who took a step into the circle and someone who didn't). Every person has 5 minutes to narrate their story and their partner to ask questions and clarify its content.

In each pair partners are invited to remember as much as they can from the story they heard. It is important to retain the atmosphere of the narrative, the pauses the narrator made, the repetitions, the awkward moments, the generalisations, and the details; it is important to meticulously retain in their mind the story they heard. Then each person gives a title to the story they heard. From now on, the story becomes a story of the new narrator, who has to narrate it (when asked to do so at the end of the workshop) in the first person singular.

This activity attempts to introduce the group to narration techniques. Group members expand ways of narrating as well as recollection and active listening skills. This results in their retaining someone else's story and making it their own (primary and secondary sources).

Get in line/Public opinion

Participants are invited to get in a straight line based on their perception of the 'objective' evaluation of social and other matters: They are given the instructions to select the job of one of their parents. One end of the line is defined as the point where the person who has selected the 'best' job is to stand, while the other end is for the person who has selected the 'worst', according to public opinion.

After the line has been formed, participants are asked to tell the group what the job they chose was. If someone thinks they have chosen the wrong point along the line or they find that people describing similar jobs are very far from them, they do not change place. This is exactly the purpose of the activity: to help group members recognise that what we consider broader public opinion is often subjective.

Part II: Stories from our homeland

Goals: quest for historical material, experience of managing primary sources, reviewing local history, composition techniques

Map

Participants are asked to imagine that the hall hosting the workshop is a map (of a specific country or the world). We avoid presenting any coordinates. Without communicating with each other, participants are asked to move around the space and find a place depending on where they were born.

Participants stand where they think is right for them. They then announce where they were born.

In the next round they are asked to move to where they consider their homeland to be, whether because they were born there or because they migrated there during their childhood or because they chose or were forced to stay there (work, people they loved or any personal choice one might have made). Again, they announce one by one what the point they are standing on is.

Participants form 5–7 member groups, depending on the geographical areas they come from or chose to live in. To have groups formed, participants are asked to select the criteria to be used for dividing into groups, depending on similarities, historic affinity of the 'homelands', so that they can share views on the history of their land, as far as this is possible.

Inventing a story for stage presentation

The groups select a point in the history of their land, which they consider emblematic for its significance at a local, national, or international level. They then compose a scene (with movement, without words or with the use of a total of three phrases or words) that represents this moment, seeking the special conditions and details that will allow the audience to recognise what the group is referring to. The facilitator encourages groups to choose events with special characteristic symbols, so that they may avoid being trapped in vague narratives.

The groups present to the plenary the scene they created. Spectators guess what historic event is presented. If spectators did not recognise the historical event presented, the small group that composed the scene does not reveal it, but takes into account the reasons the audience was misled (they were unclear, their actions were too general/vague or more suitable for other historical moments, they did not focus on the main point of action, and so on).

From an incident to history

Now time is given to add another two parts to this historical incident, so as to create a three-part presentation: The 'before-now-after' or 'the cause-the event-the consequences'. The groups are now asked to seek the reasons that led to the historical events, their deeper causes, and the consequences they had for society, politics, etc., as well as the manner they changed the course of history. They have to be clear as to how long a period of time elapsed from one phase to the next and they have to give a title to every scene presented (which they will reveal later,

during the discussion). It is important the facilitator should stress that we are not interested in a beautified image of the past or a generalised narrative of the future. For example, before the events in Smyrna [Izmir] in 1922 it has to be described how well the Greeks lived there and the fact that afterwards they were all refugees. What is important is to find the exact point in history to illustrate the political and social depth of circumstances, so that the historical events can be successively presented in a clearly readable and 'historically sound' narrative.

At the end of this creative process, the entire group comes together in a circle once again. The small groups make a guess, without revealing their story, how old the event they are going to present is when compared with those of other groups, without knowing what the latter have chosen. Stories are 'placed' in chronological order based on assumptions, without revealing the historical period chosen by each group. The group chooses if they are going to present events from the past to the future or vice versa and whether the story helps us learn in a narrative or didactic manner.

The groups present the three phases of their stories. At the end of each presentation, we discuss what we understood, namely: what happened, when, how, for what reason and with what consequences. We encourage dialogue, and invite various perspectives as to the historical truth, if there are disagreements.

This way participants are invited to remember the narratives that have 'stamped' the concept of their individual/historical identity. They recognise themselves as a living carrier of messages to the 'here and now' of the history of a place, as parts of a broader picture of the historical past, with memories and objectivity, yet, of the present time, as well.

Part III: Personal stories and objects

Goals: Practise imagination, develop narrative techniques, share personal stories, create a sense of security in the group

The Story of Objects

Participants are asked to bring from their bags an object that has a special value for them, that they consider precious. We encourage them to bring personal items, rather than things like phones, keys, or wallets. The objects are placed in the centre of the circle.

Each one takes an object in their hands — but not their own. Everyone in the circle makes up a story about the object they hold, as if it were their own, and narrates it to the rest. This way, the person creates an emotional connection, an invented relationship with a 'piece' of another member's memories. We encourage participants to recall their own stories, using memories from their lives associated with similar objects (e.g., a key-holder, a photograph, a notebook, a piece of jewellery, and so on).

This action aspires to mobilise imagination, to help participants free-associate, to arouse emotional intelligence and connect their experiences with those of others, in the manner human lives and human recollections are often connected.

After the invented story is completed, the person who brought the object to the circle tells us its true story, the connection they have with this object. The action continues until all group members have spoken. Every participant has shared two stories that we have to remember: one made up, using their imagination, and one real.

The group now recognises that their connection with the past, memory, emotions, and the way experience becomes 'symbolic' is universal among humans, often sharing common points, even when the stories behind specific objects are unique. Memories connect us. Activating memories and our own personal involvement in the personal stories of others creates a sense of community and a climate of trust.

Part IV: Relating the story of our homeland with personal stories - From creating material to composing a stage scene.

Goals: managing personal material (personal and collective narratives), experience of a 'walking' performance

Local history/Stage scene composition in small groups

Participants are divided into their existing small groups. They are invited to remember the 'cause, event, consequence' story in the 'History of my land' action. They select where, within the space available, they would like to present the story based on various criteria they are going to think of, which may highlight the historical events. They may also create a stage 'set'/environment to fit the action or use existing workshop facilities.

If the venue is a school, the 'stage' may be a staircase, a narrow corridor, a flagpost in the yard, a gate/door, an obstacle. This activity, however, may be magnified and acquire the scale of a 'walking' performance; it may be an experience for the participants, which they could, in time, use with their own drama/theatre group (for more information about 'walking' performances, see Kaye, 2008).

Part V: Myself as a document - A collective dramaturgy

The entire group attempts to make a presentation that includes the rich material produced during the workshop.

The core of the presentation comprises the local stories presented in a modular manner, without any chronological order, at 'stages' selected by each smaller group for their story. The entire group starts from the most remote point of the venue selected.

To help the audience be quiet and come still, the group gives a signal saying 'here', while each member raises a hand. When the action finishes, at this point, at the facilitators sign (e.g., raised hand and the word 'go'), the 'plenary' group continues along the way through the venue in a kind of 'walking' performance.

During this main narrative, which is undertaken by the small groups successively, without interruption or comments in-between, every participant can intervene (using words or movement) by raising their hand and calling "me". When one takes the floor, s/he presents as much of the material shared by the group as possible: a. stories about the personal objects, either those each one brought, or any of the other stories heard, real or imaginary; b. full narratives of family stories shared within pairs in the beginning of the workshop (when one starts narrating, s/he reminds others of the story title shared in the group during a previous activity); c. stories of the land and the historical memories that formed the 'spine' of group presentations at a previous stage; d. what was said and shared during these 8 hours, even comments made by the facilitator and participants, instructions for creative actions and games, entire stories or part of them that have already been heard during this 'walking' action. So, when the word "me" is heard, everyone stands still; the 'parenthetical' story is heard, always in the first person singular, told by the person who took the floor; when the story ends, action continues from the 'still' moment. If we find ourselves at a moment during a non-verbal narrative of the local story, the story continues; if we find ourselves at a point of the course through the venue, we continue walking.

What is important at this stage is not to invent comments that do not belong to the categories stated above; in other words, one cannot express thoughts they are having at that moment to create a 'text' containing the 'texts' already shared within the group, without associative additions. The point of the exercise is for the presentation to be made by using systematic re-management of the material selected. The facilitator would do well to inform the potential audience before this action starts that they should remain silent throughout the procedure.

Part VI: Recapitulation - Reflection

The main action is concluded. The group forms a circle in silence, once again, and some time for closing is allowed without any talking.

It was the moment when...

The group in circle. Everyone starts saying "It was the moment when… because" and completes the sentence explaining which specific moment of the workshop they are taking with them as an important one and why they feel this way.

Finally, we all close our eyes together for a while, so each one can reflect for a short while and keep the feelings, thoughts and images created during the workshop.

In lieu of an epilogue

This workshop used free association to collect major stories of humanity and participants' own family and personal stories, as well as truly minor stories emerging from memories, objects, associations of ordinary human perception of ideology, feelings or empathy.

The workshop follows a rationale of collecting stories, documentaries and testimonies, which, at a later point in time, can be enriched with direct and indirect historical sources, authentic material (objects, letters, papers of our relatives from other homelands, personal private or public documents, which highlight the 'otherness' aspect, heirlooms from our older origins, historical documents, etc.).

An ideal condition is to walk carefully round the city or neighbourhood we live in and 'place' the actions presented not only through oral history, as we did in the workshop, but also through indisputable/objective evidence that makes up the history of city residents and the nodal points where the city remembers its history. For example, a port pier, a commemorative monument, the entrance to an old public building, a deserted neighbourhood, the railway lines, an empty plot of land, a small park are all points where many memories lurk in a city, where a lot of stories might have happened or indeed have.

This theatrical experience — for both the participants and potential audiences — during such a peripatetic performance, can highlight city landmarks nobody pays attention to and create a new narrative, a new perspective when viewing the place we live in from a perspective of historical inclusion.

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3.

Descriptions of Workshops

3b.

Thematic workshops

Me – you - we... together: Attempting to approach the 'other':

Theatre/Drama Educational Workshop
For kindergarten and primary school children

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The workshop material was first designed by the authors in the context of EU "Youth in Action" - "Support of Youth Initiatives - 2014" co-funded by the Youth and Lifelong Learning Foundation of the Youth Secretariat for the benefit of Play School, a cultural education workshop. The workshop included teachers' training and was followed-up by three separate stage actions for adults, children, and adolescents presented at the Michael Cacoyannis Foundation in January 2015. Later, in 2016, the workshop was redesigned so as to be included in the *It Could Be Me – It Could Be You* project and implemented in kindergartens and primary schools by Play School animators, as well as project facilitators, who were trained specifically for coordinating the specific workshop in Athens and Thessaloniki, Greece. In order for the workshop to be implemented, the necessary number of animators/facilitators for groups of up to 25 children is 2, for up to 25-35 children 3 and for up to 35-60 children 4.

General aims

The aim of this experiential workshop implementing multiple artistic techniques, and observing pedagogic, didactic and communication principles, is to reinforce the creativity of participants by using the Playing-through-Theatre - Educational Theatre method so as

- to expand their communication codes;
- to define, become aware of and determine their position in a multicultural society;
- to facilitate and help participants express themselves, since playing through theatre creates a necessary framework for communicating through feelings of coexistence and cooperation without antagonism or rivalry;
- to reflect, interact and discuss migration;

- to present their own stories in the form of short stage scenes, which will benefit through the effort of coordinating more 'I's', so that we can join forces and create a result using a composing process to evolve and become 'we'.

Workshop axes

Playing-through-Theatre as a facilitating process

The relational dynamic of a group is cultivated and developed so that expression capacity may be enhanced and function as a communicational condition of viewing and acting. The group is established, and its awareness raised through intensively kinaesthetic and psycho-physical activities (Kouretzis, 1991). Influenced by group or individual play, every child initially starts to make contact and communicate with other group members. S/he tries to express inner needs and differentiate his/her behaviour as they keep having opportunities to get away from conventional rules (Cattanach, 2004).

Role playing as a means of approaching the 'Other'

The workshop evolves around an axis that gives every child numerous opportunities to imitate a model, to assume another role. Each such attempt ventures towards expanding one's 'I' by including elements of another 'I', of 'another' role. In other words, this happens every time an effort is made to coordinate one or more 'I's' so that they can communicate with each other and reach a result by joining forces through a process of composition. This process gradually leads to approaching the Other, helping children commune with each other to achieve interaction and mutual influence.

Using roles and theatre techniques (improvisation, mime, voice, objects, symbols) participants discover new personal expressive ways that can awake creative imagination and critical reflection (Babalis, 2005). They externalise thoughts, ideas, feelings related to concerns in the context of their lives; they share views, they proceed to view circumstances from different perspectives and they promote ideas. All these functions cultivate empathy in their relationships (Beauchamp, 1998).

Playing-through-Theatre as a contemporary educational approach

In our days schools are characterised by diverse student populations: students with disabilities and special educational needs, students from a wide range of social, cultural, and linguistic backgrounds.

Playing-through-Theatre approaches the educational process through a philosophy of inclusion, responding to the needs of our times.

The Workshop

The 'Me - you - we... together' workshop tackles issues of unity, communication, acceptance, and creative coexistence, inviting children to:

- proceed towards multiple classifications;
- enhance coordination in a multi-faceted way, which is a prerequisite condition for organising thought;
- get involved in producing myths;
- activate their symbolic thought through various stimuli, so that their creative imagination may be enhanced.

The theme of the workshop is introduced symbolically: we choose the rainbow as a phenomenon of harmonious colour composition that embraces a landscape after rainfall. Initially we set up a myth about the countries of colours. Play starts with animators' improvising: the three primary colours are introduced, which are deeply engaged in their 'I's", since each one considers itself more important than the other two. Action evolves randomly as they collide with each other; this physical contact leads to the creation of new colours (their complementary ones). They recognise that there is not only one 'I'.

The material presented here comprises three parts: i) activities sent to the teacher before the animators' visit; ii) description of the workshop coordinated by the animators; and iii) follow-up classroom activities the teacher can organise after the animators' visit.

i) Material for activities sent to school before the animators' visit

Rainbow

The Natural Phenomenon

Aim: Information

The teacher of the classroom discusses with the children the rainbow phenomenon and raises their awareness through related images, sounds, slide shows, texts, or songs. With older children, the teacher can raise the question: "What could the rainbow symbolise (within the human environment)?"

Word/Card Game

Aim: Enhance imagination, creativity, symbolic thought, cooperative spirit, expressive capacity.

On A4 sheets of ordinary or craft paper:

- Key words are written for primary school children;
- Similar words are presented as printed images for kindergarten children.

NB: *Pieces of paper or cards are as many as the children of the group. For example, if there are 20 children, and there are 10 word 'cards', 2x10 'cards' need to be made.*

Key Words-Images:

Rain, clouds, sun, colours, together, bridge, umbrella, friends, danger, fear (they can be printed at school).

The aim of the game is for the children to create their own story. Each child randomly chooses a word card and shares a sentence, a thought, an idea that contains the word they found. In small groups they compose a story based on these words and they present it to the rest of the class.

Playing with Pieces of Cloth

Aim: Enhance imagination, symbolic thought, cooperative spirit, theatrical expression.

We establish a 'stage' space within the classroom. Colourful pieces of cloth are placed in this space (e.g., gauze or lining material); if none are available, we ask children to bring a piece of cloth from home, namely a *single-colour* light scarf - handkerchief.

Depending on the number of children, 2 to 5 are invited to the 'stage' at any given time to present (non-verbally) what they may transform the pieces of cloth into or how they can transform themselves using the pieces of cloth. The children in the audience must guess what is happening on stage.

Before and after the rain

Aim: physical expression, role play, inventiveness, culture of 'stage' conduct.

We divide the children into two groups: (a) storm; (b) rainbow.

Group (a) is asked to use their bodies to show the imminent storm. They can take up roles representing the clouds, lightning, thunderbolt, raindrops. Finally, they all become 'the storm'.

Group (b) is asked to use their bodies to show what happens when the storm subsides. The children become clouds that disappear, the emerging sun, the last raindrops. Finally, they all become 'the Rainbow'.

ii) Developing Play-through-Theatre (Animators' visit)

Materials: 3 Umbrellas: red, yellow and blue; a suitcase; a black suit with a small boater hat in the same colour (alternatively, there can just be a black coat and hat or even the 'front' of a hat indicating the 'menacing' role); 7 pieces of cloth,

each one in one of the rainbow colours and 3m long; happy music soundtracks; melancholy music soundtracks.

'Stage' space:

The '*stage*' space in Play-through-Theatre is a convention agreed on. It can be any space (within a classroom, in the yard, on a road, etc.) that we can transform using simple means (pieces of cloth, cardboard boxes, chairs, objects, etc.), to delineate the action area defined as the 'theatre stage'.

Placed on the stage are: Three umbrellas: red, yellow, blue; a suitcase containing the costume of the 'menacing role' or some indication of this role (as described above in materials);

3 of the 7 pieces of cloth: (purple, orange, green) wrinkled in a small ball each.

Note: The colours of these pieces of cloth are the complementary colours of the umbrellas (which are in the primary colours). The remaining 4 pieces of cloth are still in the suitcase.

1st phase: Loosening up (kinaesthetic action)

We start with creating a sense of a pleasant day:

Children move around on their own responding to the happy music sounds. They can greet each other shaking hands, smile, say 'good morning', ask others how they are, etc.

The animator now encourages the children to start moving in pairs. Gradually, pairs become groups of four and groups of four become groups of eight (the goal being to make three groups with about the same number of members). The animator instructs the children so that each group invents a quick action using an umbrella.

When this action (of recognition and familiarisation with the object) is over, the animator asks the groups to return the umbrellas, moving to the accompaniment of the previous music track; the group must invent a polite way for giving the umbrella back to the animator. The animator returns the umbrellas to the 'stage' space, where they were before.

2nd Phase: Reproduction (Role Playing Game)

Animators' improvising: The animator takes an umbrella and boasts about its colour, using various examples about it. Another animator does the same about the colour of one of the remaining umbrellas. This is how a 'match' starts between them, each one defending their own colour.

This confrontation of the two animators must result in the two primary colours of the umbrellas producing their complementary one. In other words, what they are trying to do, be it through conflict, cooperation, or agreement on common features, is to create a joint outcome so that they can coexist in harmony. So, they present one of the pieces of cloth in the complementary colour of the two umbrellas they used, and they present it to the children. They reinforce the outcome by asking the children or (briefly) describing how what they witnessed happened.

The same process takes place depending on the colours of the umbrellas, so that the other two complementary colours can be presented.

3rd Phase: Composition (Short Stage Scenes)

The animators spread each one of the complementary colours before each sitting group. Children are encouraged to present the theatrical aspects of the colour in front of them, while the animators liken each colour to a country the children live in. Following the animators' instructions children show, for example, what they eat in their countries that has the same colour or what language they speak and how, or what song they can make with words they'll find related to their colour, and so on. Time is given to them to make up and prepare a short stage scene in each group. Animators help and encourage the children's efforts, discreetly 'composing' the children's own views. The outcome of this composition is presented to the two other groups.

At the end of the presentations a narrative starts by one of the animators, while the other animator is putting on the black suit. The narrative describes *something 'bad' that happened to each one of the three countries that obliged them to change their lives*. The 'menacing role' is performed by the other animator, who is dressed in black and now operates as the person who brings:

- poverty, lack of goods, hunger to the first country;
- division and civil war in the second country;
- violation of rights, deprivation of freedom, oppression to the third country.

After concluding the role, this animator withdraws and the other one gives the following instructions to the groups: "Let's have each group show us a still, dynamic, frozen image of how the people who live in each country feel after the disaster that changed their lives". After a short preparation by each group, their images are presented. Each group presenting their image to the children of the other groups, who are the audience, is encouraged by the animators to decode the symbolisms

expressed by the players who created the image. The children observe what is seen and say, in the manner of their choice, what happens in each country; for example, they can use a title for the image or explain in more words how the children of the other group presented the situation. All together they identify the change of status in each country and comment on what happened.

After all presentations have been concluded, the animators discuss between them and, addressing the children, say that because of these conditions many people from these countries were forced to leave their homeland to seek a better life elsewhere.

One of the animators takes the suitcase containing the remaining pieces of cloth with the rest of the colours of the rainbow and encourages the children to walk around on their own and go through various difficulties and troubles (we name these). As the children move (melancholy music is heard now), they are encouraged by the animator to answer questions such as *"Where are you coming from?", "What did you leave back there?", "What did you take with you?", "What do you dream of finding where you go?"*, etc.

Gradually, the animators discreetly take the children by the hand and encourage other children to do the same, until a big circle is formed; the animator then states that this is the new land they have reached. Within the circle, the people create a symbol to commemorate all they have been through. This is how they use the pieces of cloth to make a rainbow.

4th Phase: Review - Reflection

One of the animators briefly reviews what has happened so far and discusses with the children what the rainbow symbolises.

We conclude with a song:

We can all be friends and dance with many colours.

Red, yellow and green, together.

Orange, sky blue, marine and purple, friends!

iii) Follow-up Activities after Play-through-Theatre (after the visit) - Kindergarten and 1st grade of Primary School:

What I Remember

Aims: recollection, consolidation, cultivation of speech, practising memory, visual expression, cooperation

The teacher asks the children to remember:

- Key words or phrases from the Play-through-Theatre, e.g.., "I am the strongest"; "war". The teacher writes these down and next to each word or phrase the name of the child that said it. Then s/he divides the children into small groups of 3-4 persons, bringing together those who referred to words/concepts with related meanings. Each group is then asked to remember what they said (or else the members are reminded) and use the words/phrases to make up a short story, which they are going to tell or present in dramatized form.
- Images they remember from the action. Following the same pattern as with words, groups are now asked to record its story 'visually'. For this action we need white craft paper (50x70cm) or roll of ordinary paper that can be cut, felt pens or wax crayons or fluid paint and brushes.

Kindergarten and Primary School:

I Wonder Why?

Aims: attempt to understand symbolism, critical reflection, emotional education

The teacher asks:

- "What made each group leave?"
- "How did the people feel when they were forced to leave?"
- "How did they feel when they met others along the way?"
- "How did they feel when they made a circle?"

2nd Primary School grade and above:

What I keep/take with me

Aims: recollection, consolidation, cultivation of speech/writing, practising memory, symbolic thought, critical reflection, emotional education

Every child is given an A4 sheet, on which the following is written: "It was the moment when…"

Every child is given 5-10 minutes to think and they share what moment of the action they remember more clearly. Depending on their age and learning ability, children can write, paint, draw or sketch their thoughts. When they have all finished, the teacher invites them, one by one, to present their personal views in any manner they want and are capable of.

Deck of Association Cards

We place two white sheets of craft paper (50x70cm or 70x100cm) on the floor. There is a sad face, painted or glued, on one of them, and a happy face, painted or glued, on the other. Between the two sheets of paper there is a 'deck' of cards bearing the *following words-phrases*:

Words-Phrases to be printed:

Danger	War	Fair Ground
They hit me	I am afraid	I laugh
Fascism	Gifts	I am hugged
Under pressure	On holidays	Mocking
They push me out	My neighbourhood	I have no friends
Poverty	Ice-cream	Going to school
I am cold	Celebration	They are chasing me
My friends	Home	Playing
Rainbow	Together	

Children get up in turn, pick a card, read what it says and have to quickly place it on the sheet of craft paper they believe it matches best.

When all the cards from the 'deck' have been placed on the two sheets of paper, the teacher can suggest various actions.

Indicatively:

- Writing a text titled: When do I feel happy? / When do I feel sad?
- The teacher writes on the board the word REFUGEE. S/he invites the children to place cards from the 'deck' that they think are suitable.
- In small groups (of 4): each child randomly picks a card from the 'deck'; using their words the children make up a short stage scene or a song or a text or a painting.

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The Elephant, the Ant, and the She-Squirrel

A Theatre/Drama Workshop for pre-school and primary school children

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Introduction

Myths and fairy tales can be comprehended as allegories or representations of complex psychological processes. They are effective carriers that help us understand our inner worlds and recognise personal motives. In other words, they provide a way to seek resolution for serious issues. Tales lead directly to change and receiving fulfilment from life (Meredith, 2010). On the other hand, Educational Drama allows students to think deeply about and understand themselves and their relationship with the outside world, as well as to seek and appreciate human -and not only- behaviour (Bolton, 1978; Bolton, 1982; Bolton G. & Heathcote, D., 1999).

The Elephant and the Ant, the Czech tale by painter, illustrator and pioneer children's writer Daisy Mrázková, was a source of inspiration for an educational workshop that paves the way for creatively working with children and exploring themes related to tolerance, mutual understanding and respecting others. The text allows us to work with a sense of security in an imaginary environment, with characters and feelings closely related to children's reality. The text was translated by theatre theorist Katerina Poutachidou and adapted for the needs of the workshop by the authors, about ten years ago. Since then, the project has been presented in the context of Theatre/Drama-in-Education programmes by *Poupoulo* Theatre/Visual Arts Workshop (member of AITA/IATA), at many schools before numerous students and has always been received enthusiastically with a warm response. In 2016 the workshop was adapted to be included in the *It Could Be Me – It Could Be You* project actions, and this adaptation is presented here. To date, the workshop has been implemented with pre-school children, as well as Primary and Secondary education students.

Methodology

The workshop is divided into narrative, visual art, experiential expression parts and it is based on Educational Drama techniques. Based on a repeated three-part technique, namely, narrative, teacher-in-role and students' improvisation, the workshop develops along the lines of the plot of the tale, with intervals, every so often, to explore views, thoughts, opinions, and suggestions/proposals for students' actions related to the problems and obstacles encountered. At certain points students are asked to respond to such circumstances in role, while at others they can reflect on them through discussion.

Students participating in the workshop have the opportunity to tackle social issues through the dramatic art. The Theatre/Drama pedagogic approach offers students the opportunity to use their bodies, to sharpen their observation skills, to expand their world by exploring thematic topics and concepts such as diversity, acceptance, coexistence, tolerance, mutual respect, the generosity of giving, solidarity. All these occur through a recreational process using their imagination, as well as their own truths, inner volition and personal experiences. Furthermore, students' cooperative spirit, critical thought and social responsibility are enhanced.

Preparing the workshop

It is important to have collected all the materials we are going to need and to have organised the working space appropriately before starting the workshop. Materials to be used:

- selected music pieces, sound effects: forest, fire, night in the forest;
- percussion instruments (e.g., a drum);
- pegs (one for each student); string (30cm), strip of paper (1/4 of an A4 sheet);
- Three different sized walnuts made of paper or a balloon (a very small one in actual walnut scale, a relatively bigger one like a small ball, and a rather bigger one the size of a fully blown balloon);
- newspapers;
- two identical images of a tree, one of which is in a puzzle form;
- felt pens and coloured pencils;
- A4 sheets of paper;
- gauze to create a river;
- when the teacher is in the forester's role, s/he will need a hat and a bird cage to create the set for a stable.

All materials above are indicative. Teachers can choose alternative props that will assist the action. What is a necessary prerequisite condition for the workshop, however, is that it should take place in an empty classroom, with the desks pulled

aside, so that there is enough space for all children to move freely and comfortably. Before the children enter the space, we have already delineated 'caves' with paper tape (each cave holds 3 students). We also delineate the space where the forester's stable is, we ensure there is an imaginary space for the she-squirrel cave (the teacher is to appear there in role), the forest, the route to the river and the hill on the other side, where the tree-in-photograph will stand).

The Workshop

1st Part: Warm-up - Group Preparation

Move and Stop

The facilitator hits a percussion instrument at a steady beat. The children move freely around swaying their bodies. Every time they hear the magic word '*koutou-lou-lou*' they must 'freeze'.

The beat continues, while the facilitator adds a new element: a number. When the children hear the number, they must get into groups with as many members as the number of the instruction. They should not necessarily pick a friend, but, rather, the person(s) nearest them. This encourages communication with other children as well.

The Party

In this phase we enhance children's observation skills.

The facilitator asks children, e.g., "What do I wish to do?" or "What would I not want to do?" While the children walk around the 'party' space, they embrace their 'imaginary other self' and answer the question.

When two persons meet, they introduce their 'second' self to the person they encounter; e.g., "This is Yiannis and he wishes to…"; "This is Georgia and she dislikes…", and they introduce their 'second' selves to each other.

Now Georgia is accompanying Yiannis' second self and Yiannis is accompanying Georgia's second self. When they meet another person, the same procedure is followed, each one introducing the imaginary self they are accompanying, and then they introduce them. The word 'stop' is heard and the children get in a circle and they introduce the self they are still with. Is everyone here? Has anyone been lost? Most times some are lost, and some others appear more than once.

We discuss with the children why this might have happened. If we are just 20 and forget or lose someone, what could possibly happen out there, in a much larger community, compared to this small group?

This game enhances observation skills, and at the end we give children the opportunity to narrate similar short incidents from their school lives.

Visual Art Composition

(A music piece is used to accompany the action)

The children individually create a composition of various materials, a complex *visual work* while the music piece is being played. There are only three available materials for this exercise: string, paper, and a peg. The children will unknowingly have the opportunity to express themselves using a visual work. After 3-4 minutes they exhibit their works. The teacher comments on how they have combined the three materials and is invited to interpret and discuss with every young auteur and the rest of the children the concepts of diversity, acceptance, tolerance, and character presentation. Through visual art expression, concepts emerge that are going to be heard and tackled in the short stage scene.

Discussion

Using the various compositions of the same materials as a starting point, we can discuss the concepts of diversity and tolerance. How easy is it to accept and enjoy something different from what we had in our minds? We discuss the concept of 'tolerance'; we make sure the children have encountered the word and then we explore if they comprehend the concept and if they have experienced it. How tolerant are we with someone? When was someone tolerant with us? The time we spend listening to the fears and concerns of the child is -in our opinion- important so that we reassure them or help them understand the incident they are describing.

Pilot-Control Tower

(a relaxing music piece is used)

This is a trust exercise. Children move around the space in pairs. A has their eyes closed and B leads just by touching their pointer finger on A's upper back. They move around space listening to the music and moving very carefully. If B walks faster or makes a sudden movement, A opens their eyes and cannot trust B. We intervene with any couple, when necessary, to explain what the two partners could do to make this procedure more enjoyable.

2nd Part: The story of the she-squirrel, the elephant, and the ant

Introduction to the space and the roles of the story

We used forest sounds or/and atmospheric music to set the atmosphere. Everyone is lying down or sitting (depending on their ages), with their eyes closed, relaxing, and listening to the sounds for a short while. Using no words, we bring the children, three-at-a-time, and place them into the 'caves' we have created; we ask them to keep their eyes closed.

Narration

"Once upon a time, in a deep green forest, there lived a she-squirrel in a cave. Outside the cave there were huge trees, an oak keeping company to a cypress. The trees were beautiful, and important, useful trees for the she-squirrel. The oak offered her food. The cypress, huge and with dense branches, was ideal for hiding and chasing games. And what a beautiful shade! The she-squirrel enjoyed the coolness and relaxed in it.

Just like on that afternoon. The she-squirrel was enjoying the shade and coolness under the cypress, when a horrible smell she knew well, the smell of burnt wood, pervaded the air.

She climbed high up on the cypress and noticed a fire far away. A big fire had broken out and many forest animals were running to find safety. There were frightened birds flying, foxes and wolves running together. The she-squirrel ran fast to its cave; she wanted to help. So, she prepared a pot of water and came out to the yard. And what did she see?

- An elephant and, further away, … an ant.

- An elephant and an ant?

- Yes! An elephant and an ant!

There was no time for second thoughts: she brought them into her cave.

Fortunately, the fire went out. A big part of the forest had been burnt, and several animals had lost their homes."

The teacher, in a suggestive manner, invites the children to look around them. They are now, too, in a cave like that of the she-squirrel…

"From that moment on, the she-squirrel joyfully gave the other two animals a home and all three of them lived in the cave. Time went by, and every day they became more and more used to each other. The cave was so large…that the elephant could change sides with difficulty."

The teacher pretends to be the animals as s/he narrates:

"It is somewhat cramped", the elephant said as he tried to move around.

"It is nice and cosy," thought the she-squirrel, but she didn't say anything, so as not to upset the elephant.

What about the ant? The cave was so large for the ant that it could not see the end of it. It made a small nest under a stone in the wall, so it could feel it had a home of its own.

Improvisation

How could an elephant, an ant and a she-squirrel live together in one cave? What would it be like? We emphasise whatever each animal can provide for their 'home' and raise children's awareness so they can recognise how one

becomes familiar with the 'different' other.

After raising such questions, we ask the groups to improvise for a few minutes — all at the same time (in threes within their caves) about how they spend their days.

At this point all students are in action; there is no audience. We can help by giving them ideas; for example, the elephant can carry wood for the fire or use its trunk as a vacuum cleaner for the floor or for painting the cave or carrying heavy stones. The ant could transfer seeds for the she-squirrel to cook. Let us not forget that ants are extraordinarily strong, the strongest of all animals. They can carry ten times their weight, they can climb or hide in cracks. The she-squirrel can cook or sweep the floor with her bushy tail, and so on.

Dynamic images

As the groups are improvising simultaneously about how the animals spend their days, the facilitator calls out 'stop' and they all instantly freeze-in-role. There is no audience, as they are all in role.

Thought tracking

The teacher touches the children, one at a time, and they describe the 'frozen' instant in-role, i.e., what they are doing or thinking at that very moment, while remaining still; for example, the she-squirrel could say: "I think I must add some more salt to the acorn soup." What they say helps us understand what each one is doing for the household, what they provide depending on what they can and cannot do. Gradually, without comments, different aspects of each role are highlighted.

Narration and Reflection

"One morning, the she-squirrel brought three similar walnuts, one for each animal."

At this point, it is quite important to bring and show the children three similar walnuts that differ in size, so that they can see the different perspective of each animal.

We ask the children which animal might consider their walnut 'small'. Then, which animal thinks the walnut brought by the she-squirrel is huge or normal.

A discussion ensues so that the differences of each animal can be perceived and why they see the world around them differently; for example, when we are big, everything around us seems small. When we are small, everything looks huge.

"For the she-squirrel the walnut was exactly right for her size: "Mmmm... A wonderful meal!" The elephant, though: "Ooooh...gulp...it disappeared; I didn't

even feel it touch any of my teeth!" As for the ant: "'Dear me, a mountain of good food; will last at least a month. Party time!" it shouted, swirling around happily.

'Guided' Improvisation

"On a sunny day, our friends decided to go on trip."

We create three groups ('train'-like): one group is the she-squirrels, the second the ants and the third the elephants. They freely follow a route in the space available pretending to be the animals.

"The animals reached a river" (we guide the groups to the delineated space). In order to go across, the only way is to use stepping-stones (newspapers are used to indicate the stones). We place in front of each group two newspaper sheets to be the stones, so that they can try to cross by stepping on them. The animals encourage their friends. Who can go across easily? Who finds it difficult? How can we help them? We all care about each other, to make sure we all reach the other side.

The crossing, i.e., how each child places their newspaper sheet to help them cross, informs the teacher about the child, e.g., if they will get lost missing the 'rout', if they'll be unable to coordinate their movements, etc.

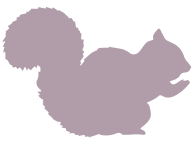
During this activity students feel satisfied with themselves because they are participating and satisfy others by helping them.

"The animals get across and see a hill"

We show the students the image of the burnt forest and discuss with them not only about 'what' the animals see, but also 'how' they see it. We propose two ways: The first one is through *peripheral vision*. The second one is through 'false binoculars': they use their hands in fists, so as to have a narrower field of vision and focus on the image. Discussion with the children ensues. How different would the elephant see the landscape compared to the ant?

Construction-Painting

The ants are given the image they saw in the form of a puzzle. Each ant takes a piece and they put the puzzle together as a group. The elephants and the squirrels paint the image they saw. A complete image. They present their pictures in a group and a discussion follows.



Narration and guided improvisation

"It's getting dark and our animals are back to the caves."

They get into their caves in groups.

"The elephant and the ant were exhausted and fell asleep immediately. The she-squirrel could not sleep."

We guide all squirrels to the centre of the space.

Teacher-in-Role

The teacher, in-role as another she-squirrel, brings a new element, which challenges the squirrel group: *"But, dear squirrel, how can you possibly live all together? The elephant is sooo big and the ant sooo small! Tell them to move out!"*

The children react, respond, become aware of cultural differences that should not separate us but bring us closer. The children actively participate in sharing views/attitudes vis-à-vis what is 'foreign/different'. Some of the phrases of students' responses at various times are of great interest: *"How can you think like that?" "Where can they go?" "They have no home to go back to. Their homes were burnt!"; "I like them", etc.*

Narration

"The she-squirrel finally went to sleep outside her nest looking up at the stars. Suddenly, she heard some steps and went closer to see who it was."

Teacher-in-Role

The teacher, in-role as the forester, holding a cage and a piece of rope, approaches the she-squirrels outside their nests. He complains because he is all alone; he would like to have a pretty pet for company and promises that, when he has time, he will play with them, look after them and they will always have food and water. He convinces them and with the help of the rope he guides them to the space delineated as a stable near his house. He approaches them stealthily and pretends to be troubled, so as to be able to trap the she-squirrel (the many she-squirrels), before she (they) can resist. The forester looks after the she-squirrels; he gives them water and a few acorns, but he takes away their freedom.

The rest of the students watch the action.

Reflection

Discussion on how the squirrels feel ensues. After the discussion, the squirrels realise that they don't have the most important thing of all, their freedom, and their families, in other words the ants and the elephants.

Narration - guided improvisation

"It's dawn. The elephant and the ant discover that the she-squirrel is missing from the cave".

The elephants and the ants react.

"Her friends are looking for her. They cannot find her. It is not like she-squirrel to leave without telling them. They are sure something happened to her. Someone took her. But who?"

During this narration, the students can discuss among themselves as to what might have happened and try to find solutions to their problem.

Narration - guided improvisation

Action develops through interactive play, where the ant enters the stable through the cracks, but, unfortunately, gets trapped, too. The ant works together with the elephant and together they free the she-squirrel and happily return to their cave.

"Just like you, the heroes of the story made a plan to liberate the she-squirrel. Looking around the forest, the ant found several traces of the hunter's boots, which led it to his hut. The ant returned to share the good news with its friend, the elephant. Suddenly, that afternoon, heavy steps were heard outside. The huge stable door shook open. It was the elephant! He entered without any problem, smiled, broke the cage in two, picked up the she-squirrel and put her on his back; the ant ran happily through the forest to get to the cave.

The forester watched them behind the closed window. He was terrified.

The she-squirrel was sitting on the elephant's back all happy and satisfied.

- How did you manage to find all the traces, dear ant? How did you see them? They were invisible!

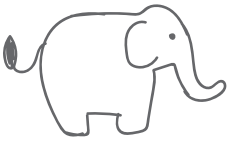
- They were really clear, laughed the ant.

- How did you manage to break into the stable, through that strong gate? The she-squirrel asked the elephant.

- It was tiny, laughed the elephant.

So, they all returned to their cave and continued having a happy life. They loved each other and felt safe and secure.

As for the forester, he never dared trap another animal again".



3rd Part- After the story

Discussion

During the discussion the students are asked to continue the story after the end of the tale.

- Will the animals continue to live all together, as in our story?
- Will they stay in nearby nests and remain friends?
- Or will something else happen? The children can narrate what they think happened or paint it on a piece of the paper roll or even dramatize it and present it to the other groups.

Visual art reflection

All students together paint on the paper roll what they considered the most important moments of the experiential action. We read together the story '*The She-squirrel, the Elephant and the Ant*'. We can go back to our previous discussions about tolerance and coexistence, trying to explore specific situations. We seek, along with the children, examples indicating people who coexist and live harmoniously, although in the beginning this seemed to be odd and impossible. We discuss real dangers that might force us to leave our homes behind, as in the case of the elephant and the ant. We refer to examples, natural phenomena, natural disasters, wars. In this phase we can turn the discussion to the concepts of 'refugees' and 'migrants'. The teacher can be informed from internet sources, such as, for example, the website of UNHCR.

Afterword

The following interpretation of what a 'refugee' is was given to us by a child and we fully agree with it: "When people chase other people, then a war starts, and you have to leave everything and save yourself."

In a pleasant climate, students process concepts such as respect, trust, friendship, while they also test their capacity in managing crises and solidarity.

The aims of cultivating empathy, experiencing an incident from different perspectives so that cooperation may be enhanced become comprehensible through interactive pedagogic theatre/drama play and reflection.

Finally, a dialogue is developed with students about refugees and migrants, as well as about diversity, in general, since this is something that they have all experienced to a higher or lesser degree in various contexts. They recognise that ignorance is fraught with fear. They feel how rich we become when we accept our fellow human beings and learn from their experiences.

Through such actions, teachers can understand their students better. They

receive information about how the students perceive such social matters and how empathetic they are. The story situations can be played and adapted depending on the developmental stage, the needs, and the given student group dynamic. This workshop could be a starting point for further relevant work and planning thematic activities about modern dilemmas of our times, through the creation of a community within which the sense of belonging together is cultivated and the cultivation of active citizens' skills are encouraged.

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Why do bats hang upside down?

An Educational Drama Workshop
on accepting diversity

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The Play-through-Theatre Workshop *Why do bats hang upside down?* was created to facilitate children in kindergarten and the first two grades of primary school to explore the topic of diversity. Based on a folk African tale from Sudan of the same title (https://healingstory.org/why-bat-hangs-upside-down/), it uses Educational Drama activities, through which young children recognise how they perceive the role of a weak and isolated person from some external features, how this 'other' person is a construct of the social context and how this perception could be reconstructed. Through their experiential participation, children are also primed to change such rules and empower the hero who finds him/herself in this difficult position.

In this tale, a bat — due to its external features — is not accepted either by land animals or by birds and this makes it feel isolated and excluded. The tale was informally translated by the author for the needs of the workshop. Any teacher who wants to implement the workshop in class only needs to follow the instructions and the plot of the story as translated in this text. The story should be read in advance, so the teacher is aware of the various parts and the plot thread to help them prepare the necessary Educational Drama activities.

Theoretical framework

The Single Interdisciplinary Project Curriculum for Kindergarten [DEPPS] and the Detailed Curriculum [APS], as well as the revised kindergarten curricula refer to the fact that "teachers should be aware of the complexity of the social context within which a child lives and is raised and to effectively use children's experiences and cultural background, since, even at this early stage of education, children's social skills are mainly shaped through their experiences. Children at kindergarten have to develop their self-esteem, basic cooperation skills and, besides, become aware of their own uniqueness, and identify similarities and differences between themselves and others and respect such differences" (DEPPS APS Official Gazette 303B/13-03-2003).

According to this curriculum framework, what contemporary kindergartens should aspire to achieve is understanding, acceptance of and respect for diversity, as well are reactions against any form of discrimination against other human

beings. Research has indicated that, from a very young age, children recognise similarities and differences between people, based not only on their external features, but also differences related to power, privileges and acceptance by the dominant group (Doliopoulou, E., 2000).

As mentioned in the kindergarten Detailed Curriculum (2013), being aware of similarities and differences between people is significant for present-day children who are going to live in a changing world. A positive self-image and respect for others are fundamental for children's development. The principles of intercultural education, according to which what is different is treated as equal in a framework of full acceptance, are an integral part of Kindergarten Education.

Methodology - Aims of the Workshop

The Educational Drama Workshop *Why do bats hang upside down?* serves the purposes mentioned above. Students in the roles of land animals and birds, depicted on some external features, do not allow bats to attend the feasts they organise, and this isolates the bat from its surroundings. After the children have recognised the generalisations and the rejection the bat experiences because of the behaviour of land animals and birds, using developmentally appropriate practices for preschool ages, they are invited to find ways the bat can be included in a spirit of cultivating respect for 'otherness'. This workshop caters for kindergarten teachers who might have different languages or ethnic backgrounds, various skills, particularities, or social class and aims at cultivating critical thought in every child and concerning generalisations or pre-prejudices against what is different. The workshop caters for a mixed children's group with different skills, which may also include refugees, and aims at helping children understand that we all have different features, which may lead to a form of rejection by our peer group or older children; it also aims at helping them recognise such behaviour patterns and protect children that may become victims of similar conduct (Leze, 2002).

The workshop attempts to respond to the following questions: How do we deal with 'difference' based on external features? How do we react to someone who does not have the same features as we do? To process these issues, the workshop uses the bat tale as a springboard:

"The land animals have a party that is separate from the party of the birds. The bat, because of its appearance and different features, is not accepted in either of the parties. Will she be able to participate in the celebration?"

It should be clarified that 'the matter at hand' is the central point of the story on which the dramatic process is to be based. There are various ways to process a story, by it is necessary for it to include elements of time, place, heroes and an event that will lead to the dramatic tension and processing using dramatic techniques (Avdi & Chatzigeorgiou, 2007). The story develops gradually, since

narratives are followed by activities and Educational Drama techniques and participants may be in-role or out-of-role, depending on the activity. During the workshop, children alternately take on roles of various land animals and birds, while the teacher takes the role of the bat or the fairy, who uses her magic wand to decide when one is in-role and when out-of-role.

The Workshop

1st Phase - Before the narration

Goals: To mobilise the group, to create a playful and positive atmosphere, to prepare the group for the roles in the story and the Educational Drama activities to follow.

Warm-up

Children sit in a circle and play games to get to know each other and mobilise their group; these games are similar to those referred to in the beginning of this chapter, such as *Fruit salad and All those who… change places* (for a full description, see (📖 p. 139). When working with children of this age, we focus on external/visible features, as well as interests and preferences different children may have.

Role Playing

The teacher-facilitator, in the role of the fairy, uses the magic wand to transform the children into land animals or birds, while explaining their various characteristics: land animals are furry and have teeth and birds have wings and beaks. At this point we refer to the features of the bat and its particularity (we can also show children pictures). A bat is furry and has wings and teeth, and this differentiates it from the rest of the land animals and birds. We make sure the pictures of the main character of the story we present are flattering. During this activity, the facilitator touches each one of the participants in turn and divides them into two groups: a group of land animals and a group of birds. They select which land animal or bird they want to become; they paint it on badges and present them to the rest of the class. The other students try to guess what the creature shown to them is. If there is enough time, this activity can be combined with a mask construction activity with the students.

2nd Phase - the story and its processing

Goals: Through the various roles of Educational Drama, participants experience the unequal treatment the bat receives form land animals and birds. The children also recognise and name the feelings of the heroes and think of ways to support the bat in its difficult position.

Narration of the story

When the world was being created, the Creator invited all creatures and told them: "The earth is full of wonderful places; go and find the place to become your home." So, birds and land animals started looking for a place to make their home. The land animals chose the earth and the birds the sky. They were so happy that they had found a wonderful new place to live, that they decided to celebrate. The land animals would have a feast on the land and the birds in the sky; there would be two separate celebrations.

Organising the space

Materials: cubes/bricks, small wooden pieces, pieces of cloth, tables, chairs, balloons, etc.

The group discusses how to organise the space for the two separate feasts/parties. The land animal group creates a 'stage' area for their celebration and so do the birds. Using simple materials found in the classroom the party areas are created, and a play-through-theatre session starts with the children in-role, as land animals or birds, preparing their parties. We encourage them to prepare invitations and posters so that they invite all land animals and all birds, respectively, to enjoy the food and their favourite music.

Improvisation

After the 'areas' are ready, the parties of the land animals and the birds are going to begin. Participants take on their roles. Land animals who have received invitations can participate in the respective party.

We choose a young child who recognises the differences between land animals and birds to stand at the entrance and check the invitations. We inform this child not to allow birds to enter, nor any other creature with a beak and wings.

When the action is completed, we give the signal for the birds to freeze. We ask the children to listen to the next part of the story and continue the narration.

Narrative

When the bat heard about the party, it got excited. It started to prepare eagerly. It brushed its fur and teeth with great care and polished its wings. It set off for the party. The music was heard throughout the forest and land animals arrived at the clearing, from each and every corner, to have fun. The bat waited patiently for

her turn to come so it could enter. The other land animals were curious and kept looking at the bat and whispering things about its appearance. When the bat got to the entrance, it was not allowed in.

Improvisation - Teacher-in-Role

The teacher in-role, as the bat, attempts to enter the party. The student in-role as the land animal controlling the entrance of land animals stands at the 'door'. The land animal does not allow the bat to enter into the celebration area because it has wings and turns it away. The bat goes back to its nest; it's sad.

Narration

The bat felt very sad when the land animals did not let it in. It went and sat on a tree branch and started crying. Tears ran from the bat's eyes and it gradually started falling from the branch. After a while the bat found itself hanging from the branch but could not be bothered to get up and stayed like this all night.

The following day the bat heard about the birds' party and was very happy. It thought it would be accepted. It started polishing its wings and made a cake to take to the party.

The bird responsible to check the birds' invitations at the entrance was the hawk.

The same scene is repeated, but this time at the birds' party. The hawk does not let the bat in because it has teeth and not a beak and fur instead of wings.

Hot-Seat & Teacher-in-Role (p. 147 – 150).

The teacher-in-role, as a bat, sits on a chair and the students ask how it felt when it was refused entrance to the party. At this point it is important to mention that we are using two Educational Drama techniques to help the plot unfold, but the teacher-in-role does not intervene nor lead the progress of the story.

Narration

The bat felt very sad when the birds did not let it in. It went and sat on a tree branch and started crying. Tears ran from the bat's eyes and it gradually started falling from the branch. After a while the bat found itself hanging from the branch but could not be bothered to get up and stayed like this all night. That is when it decided to remain upside down, to live in caves and look for its food during the night.

We repeat the improvised action for the two different parties and encourage the students to become the "bat". The facilitator becomes an observer of the action and raises questions to the other land animals and birds, such as: Have you had a good time so far? Who were invited to your party? Who was accepted to each one of the two parties? Why? Did all land creatures and sky creatures participate? What happened with the bat? Why did it not get accepted? What are its different features? How did the bat react when you did not let it in? What did the bat do when it realised it was not going to celebrate with you? How do you think the bat feels? The general aim of our questions is to shed light on the various aspects of 'otherness' of the story heroes and allow the children to reflect on this.

3rd Phase - after narrating the story

Aims: For students to recognise similar situations from real life; to understand what the bat felt and cultivate empathy; to seek potential solutions to help the bat not to remain isolated.

Birds and Land Animals discuss

While the students are in-role as land animals or birds, we ask them questions such as: How does the bat feel? What is it like not to be wanted? Is this a serious reason for not accepting the bat? When we saw that the bat was not accepted to the party, why did we not do anything? Could we have reacted? What could we have done?

Reflection

At this point the facilitator in-role, as the fairy, uses the magic wand and asks the students to leave behind the land animal or bird role they had taken on. The discussion goes on with questions such as:

How would you have felt in the bat's position? Has anything like that happened to you? Could the bat do something to avoid being rejected? What could the land animals and the birds do? What ways can you recommend so that the bat is not isolated? Can we change the end of the story? Can we decide how the story of the bat could end so that it could be happy too? What do you suggest?

Beyond the tale

The folk tale used as a basis for the Educational Drama ends at the point where the bat is hanging upside down. However, for the needs of the workshop we selected a different ending, so that the bat would be included in a joint celebration of all creatures living on earth.

Narration

So the land animals and the birds decided to hold a feast for all the creatures of the world — of the sky and the land. They went to the bat to apologise and invited it to this great feast.

Improvisation using the children's ideas

We suggest holding a joint feast for all land animals and birds, at which there will be no segregation based on external or other features. We decide that land animals and birds should have a great party together to which the bat will be invited, after we apologise for having rejected it.

Cooling-off - Circle of Support

We form a circle. A student, boy or girl, takes on the role of the bat and enters into the middle of the circle. The other students, in turn, express in their personal manner their support and love for the bat. The process is repeated for as long as there are students who want to enter the circle and take on the bat's role. Students can write a letter or dictate one to the facilitator addressing the bat, to express their love and support for it. The workshop ends with the children's favourite music and dancing tunes, which all students can select together.

Implementation in class - Points to consider

As already mentioned, this workshop has been designed according to the principles of Educational Drama and follows its specific methodology. Teachers who want to implement it with their classes need to be familiar with the philosophy of Educational Drama, in general, and its methodology, as well as with other techniques, such as that of dynamic images, of creating a 'stage' area to facilitate the action, or teacher-in-role, hot-seating, etc., which are to be used during the implementation. Time is needed for preparing and understanding the various steps to ensue, because this is not merely a case of merely dramatizing a tale, but a case of substantial intervention. This workshop has the risk that the teacher may become interventional or/and didactic, which would interfere with students' self-agency. On the other hand, the teacher-facilitator is responsible for guiding into action and leading the children to accept the bat and for cultivating students' empathy. For example, from our experience of implementing the workshop, we have noticed that there are times when the students deviated from the instructions given initially and they accepted the bat to the land animals' feast — because they had forgotten the initial classification rule they had made. This is where the teacher-facilitator needs to remind them of the rule for the action to continue. The time necessary for holding this workshop is two teaching periods, but if the teacher thinks it is necessary, the class can be prepared, having concluded the initial activities-play with the fairy and the land animals, the construction of masks, the

discussion about the different features of land animals-birds-bat in previous days. On the day of the implementation, all the teacher needs to say is simply: *"Today there will be feasting at the school - the feast of the land animals and the feast of the birds."* Finally, when the children think about what to do with the bat that is hanging upside down, we try to find solutions that lead to inclusion rather than exclusion of the bat and avoid creating ghettoes with separate feasts for land animals, birds, and bats.

Evaluation

The Educational Drama workshop titled *Why do bats hang upside down?* was included in the *It Could Be Me – It Could Be You* project in the 2016-2017 school year; it was implemented at kindergartens and students of the first two primary school grades in various parts of the country. Children's spontaneous reactions, responses to questions and participation in the actions were recorded on observation sheets kept by the project Play-through-Theatre pedagogues.

During the project implementation, children participated in getting-to-know-each-other games and were enthusiastic about theatre/drama play and improvising land animal and bird roles. It was verified once again that children of this age easily 'enter' imaginary worlds and engage in dramatic play. They followed the narration with interest and created the 'stage' area. Depending on their maturity, they were interested in the bat's feelings and could identify with it. It is indicative that they admitted to having felt like the bat when they had not become accepted in team games because they were not good enough: "I would like it if we all played together and they did not leave me out to play on my own." Children often said that their older siblings rejected them from team games, and they felt alone and sad at such times: "When my sister's friends come, they close the door, and they don't let me in; they say I destroy their games." One young girl said that she felt like the bat because she could not speak Greek well and this made her play on her own. Most of the times, those in charge of allowing people into the party experienced an intense dilemma: "I didn't like not letting the bat in, but this is what we had written on the poster." They wanted to let the bat in to the party, but at the same time they had to follow the rules stipulating who could be accepted: "The other land animals did not allow me to let the bat in, because it had wings and it was frightening." Still, there were times when they did not follow the rules and let the bat pass. But then, some other children reminded them. The need to be accepted, regardless of abilities, age, gender, ethnic or socio-economic background, is a fundamental need for all students and this is reflected in their answers.

This workshop, structured within an imaginary context, allows children that attended it to express their thoughts and feelings and identify with the bat. "The bat was born that way; it is not its fault that it has teeth and wings. Why should we not accept it?" "She is very sad and all alone." "I want her to be happy, not feeling down."

Teachers who attended the workshop and implemented parts of it with their classes reported that in the days after the workshop the children spontaneously played with the story heroes and made paintings with the bat; they also remembered for quite some time the great land animal and bird feast and the bat they so loved. In fact, a kindergarten teacher reported that on the days after the implementation of the workshop by the Play-through-Theatre pedagogue of the *It Could Be Me – It Could Be You* project, she noticed that during free play children included a young Rom girl who had been playing on her own till then. This change in other children's behaviour resulted in the girl becoming more extroverted and she started socialising in class. This is what the kindergarten teacher said: "At some point in our lives we all feel like the bat; let us create classes where children feel they are all at a great feast that can let us all in."

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Why bat hangs upside down; https://healingstory.org/why-bat-hangs-upside-down/

Eirene – The story of a refugee child

An Educational Drama workshop to raise awareness about children's rights and refugees

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This Educational Drama workshop *Eirene – The story of a refugee child* emerged from UNHCR's educational material. To be more specific, from a video story titled *Eirene – The story of a refugee child*, based on the book *Karlinchen*, written by the author and illustrator Annegert Fuchshuber, translated as *Carly* in English by Florence Howe & Heidi Kirk.[1] The material which was adapted by UNHCR includes this short video and a range of related suggested activities.

The activities of this workshop were not taken from the original work but were planned as Educational Drama activities. Readers should note that this workshop was designed to raise awareness among local population members and should not be used with mixed population groups that include refugee children, because it may activate traumatic memories from their displacement experience.

The story refers to a young girl who is forced to leave her home and travel through various imaginary countries (of the Stone-Eaters, the Silk-Tails, the Smoky-Crows, the Greedy-Managers, and the Poor People) and experiences insecurity and rejection until she gets to the Country of Mr. Friendly, where she finds warmth, protection, and affection in her new home. As mentioned above, the 7-minute animation film contained in the UNHCR material is not presented to the students so that the children's imagination may be 'free' during improvisation.

Based on this story, an Educational Drama workshop was designed with the aim to raise the awareness of kindergarten and first and second grade primary school children about refugees and children's rights (Rocha & Roth, 2005). The workshop aims at preparing children to welcome refugee students at their school, through cultivating empathy and their ability to stand in another person's shoes, and at presenting the basic needs of a child through referring to the Chart of Children's Rights using Educational Drama techniques.

1 https://www.unhcr.org/gr/eirini

Methodological Approach

The workshop was organised to use Drama-in-Education techniques. Having its roots in Progressive Education, it was a methodological proposal in England after WWII (Somers, J., 1994). The roots of Drama in Education are traced back to the-atrical and dramatic play, balancing between stage dramatic art and education. In this context, Drama-in-Education incorporates various theatre techniques and using them according to the pedagogical goals set ensuring balance between them is maintained (Pigkou-Repousi, M., 2019).

By using the experiential techniques of Drama-in-Education, students are personally involved, through the roles they assume, and they are called upon to seek answers to questions, such as: "What are the needs of a child travelling to other countries from their country of origin, when this is in a war zone?" "How can these needs be met?" "How is an unaccompanied child arriving from a war zone treated in our societies?"

Activities are divided into three groups and include: a) group familiarisation and activation games; b) narrative and exploration of more parameters of the story through Drama-in-Education techniques, and c) activities to relate the story to daily reality, to ensure tension release and to attempt to achieve internal assessment (by the students).

The Workshop and its Structure

Part A - Before the Narrative: Familiarisation and Activation

Goals: To activate the group by preparing the body and voice, enhancing concentration and priming imagination. To create a positive climate among participants and cultivate cooperation skills among students.

Handshake - Let's learn our names

We move around the space and, when we meet someone, we shake hands and say our names. We then do the same, but instead of using our names we utter the other person's name, and they utter ours.

Walking!

Walking freely: The animator encourages group members to walk in a relaxed manner within the space provided and to keep changing direction. No circle should be formed nor should they touch anyone; there is no talking; following the facilitator's suggestions, participants change their walking manner/pace — big steps, backward steps, walking in mud, in water, etc. When the animator says 'STOP', everyone freezes; when the animator says 'GO' they all start again.

Walk towards an object or into a situation: The animator encourages

participants to move around the space provided towards a specific object. When they reach their destination, they change direction. During this time, the facilitator reminds participants that they should walk making sure no part of the space remains unoccupied. Action stops every time necessary corrections need to be made (Govas, 2003).

Lead the 'blind'

Group members get into pairs. A guides B, who has their eyes closed. A is always behind B; A places his/her hands on B's back and slowly guides him/her to move around the room. They can come to an agreement as to how to turn right or left, how to stop, etc. When the 'blind' person feels safe, the facilitator may call out 'STOP' and ask the guide to move away and find another 'blind' person to guide. The process of changing guides can be repeated many times (Govas, 2003)

Find your Partner - the Sound that Connects us

Group members get into new pairs. They agree on a distinct common sound, e.g., bird whistle, tune, etc., which will be their recognition signal. Everyone closes their eyes and spread out in the space available. They then try to join their partners with the help of their signal sound. We wait until everyone finds his/her partner (Choleva, N., 2010).

At the next stage, we can divide the group into sub-groups of 4-5 persons. Each group has their own 'signature' sound, such as 'hic-hic hoc-hoc' or 'plitch-plitch' or 'bang-bang boom-boom', etc., which will be their way of recognising group members. Everyone closes their eyes and spread out in the space available. They then try to join their group members with the help of their 'signature' sound. We wait until everyone finds their partner (Boal, A., 1992).

Part B - Reading/Narration and processing the story of Eirene

Brief description - Aims: For children to hear the heroine's story and wonder what it is like for a child to be forced to leave their home and country and what they may be feeling when they are obliged to do so. For children to comprehend the concept of diversity and exclusion, combined with the fundamental and universal needs of students.

Narration

The facilitator narrates (orally or reading it) the story from the beginning, when Eirene is forced to leave her country on her own and go through the countries of the Stone-Eaters, the Silk-Tails, the Smoky-Crows, the Greedy-Managers, and the Poor People (the text of Eirene's tale is presented in Annex 3, p. 266).

The teacher-facilitator stops narrating and asks the students some questions:

- Who are the heroes of our story? How would you describe them?
- What do you think has happened?
- What do you think of the story?
- What impressed you?
- What did you feel?

Students can discuss possible reasons that forced Eirene to flee. It would be better if the facilitator avoided offering accurate answers and personal views to the questions raised by the children, so they may use their own imagination as much as possible. We ask our students to tell us if they know what the word 'refugee' means and what they believe the life of a refugee child may be like; for example: What do they need to leave behind in their country? How does their daily life change? Are their needs met? How do they feel?

Role Playing

Materials: masks, pieces of cloth, gloves, pieces of paper, craft paper, Eirene's woollen hat, Eirene's scarf.

Students are divided into the groups of the final activity of the 1st part (*The sound that connects us*), so that they can create the countries Eirene visited: a) the country of the Stone-Eaters; b) the country of the Silk-Tailers; c) the country of the Smoky-Crows; d) the country of the Greedy-Managers; e) the country of the Poor People. Students have to take on the roles of the inhabitants of each country and create their space.

Dynamic images

(the technique is presented in detail on 🕮 pp. 139-146)

The groups make dynamic images of the various countries using materials from those recommended or additional/different ones. They then add sounds and movement to liven, as much as possible, the sense of living in these imaginary countries.

Improvisation - drama circle

The heroine of the story is passing through the various countries asking for a place to stay and some food and tries to satisfy her bare necessities, but she is met with refusals. The role of Eirene can be taken on by one of the children who wishes to do so or by the facilitator.

At the teacher's signal, the groups spread around the space in a circular fashion, so they can watch the action in progress; the image gradually acquires movement or speech — it is as if it is frozen or un-freezing. The drama circle technique allows participants to observe facial reactions and dialogues of other group members.

The teacher freezes the image at the point a crucial issue is raised or there seems to be an impasse in communication among persons and action is not moving on; by asking questions to those watching, the teacher tries to explore the feelings or motives in the behaviour of those participating in the action.

Thought tracking (📖 p. 146)

We stand behind and touch Eirene or other characters on the shoulder and ask them to share their deeper thoughts with the rest of the team by speaking aloud. If participants have not yet formed thoughts concerning the dynamic image, we can touch their shoulder and bring them to life so that we can ask them who they are, where they are, what they are thinking about at this moment, what they want, etc. We make sure they share their thoughts in the first person singular, since they are in-role and their thoughts are related to the action taking place and the encounter with Eirene or with the characteristics of the way of life in their country.

Inner voice (📖 p. 145)

If a member of the audience believes they can guess what one of the heroes is thinking, they copy their body posture and speak on their behalf, expressing what they think is a deeper thought of this character.

Hot-Seat (📖 p. 147)

Students-spectators ask questions to the persons participating in the dynamic image. The persons un-freeze and respond in-role. Students-spectators need to co-operate and ask a specific number of questions as a group, rather than repeat the same questions. The aim is for them to recognise and comprehend the deeper motives of the heroes and to allow the heroes to shape the character they have taken on in depth.

Part C- Introduction to Children's Rights

Goals: For the students to familiarise themselves with humanistic ideas and values, such as those contained in the Convention on the Rights of the Child, so that they may recognise that all children have the same rights, regardless of their background, gender, religion, or country of origin, and may comprehend that the heroine's needs are also the same as their own.

After the improvisation has ended, and before Eirene visits the country of Mr. Friendly, we stop the action and ask all groups to come back together in a circle.

Role-on-the-wall & Reflection

On a piece from the roll of paper we have drawn the outline of the heroine. We ask students to write (or we do the writing if the class is a kindergarten group) what our heroine needs to be happy and to satisfy her needs. Alternatively, we can paint. Students must remember what Eirene needed and which of her needs were not satisfied in the various countries it visited.

A discussion with the students follows about how pressing these needs are and what the consequences would be if they were not satisfied. We talk about the needs of the students' themselves and introduce the concept of 'rights' into the discussion. We talk about protecting the rights, since they meet the needs of all children in the world, regardless of where they come from. We talk about what each one of us is entitled to, as well as what we respect and think anyone is entitled to. We read the list of the fundamental rights of children and base the discussion on these.

We return to the outline of the heroine and ask from the students to write or paint the various forms of rejection Eirene encountered within her external surroundings, which started from mere indifference and ended with a truly hostile attitude and exclusion.

Narration

We narrate the final scene of the tale when Eirene arrives at the country of Mr. Friendly and becomes accepted.

Dynamic image & Reflection

After some preparation time given to the groups, each one of them presents the final dynamic image of Eirene meeting Mr. Friendly.

Using this dynamic image as a starting point, we ask if the needs of the heroine have been fully satisfied and how she may be feeling now that she has found a home and people who understand her. This can be a simple discussion or can be expressed through techniques already used (e.g., thought tracking).

Discussion - Information Dissemination

The workshop is concluded in a circle with a discussion about the participants' experience, as well as a presentation of UNHCR's printed material to raise awareness among students about refugees and unaccompanied children seeking asylum.

When completing the discussion, having formed a circle, we invite participants to make a wish, one by one, for the heroine to realise her dreams. This can be done by asking them, one at a time, or in unison, each one wishing in a low

voice. We think about what wish we could make so that she could find joy and be happy again. We encourage the children to paint or write texts to give to the heroine to accompany her in her new life.

Implementation in class - Evaluation of the project

This workshop has been implemented in a great many kindergartens and primary schools in various Greek cities, such as Thessaloniki, Drama, Serres, Patras, Larisa, Trikala, Kilkis, Athens, Nafplion, Corfu, etc. Facilitators - Theatre/Drama Pedagogues from the *It Could Be Me – It Could Be You* project team, who implemented it, report that the participation of the students was extensive, and that the cooperation of the class teachers enabled approaching these difficult matters, namely, refugees and human rights, even with such young children.

Students participate with interest, get emotionally involved and are eager to participate in both the initial activities and the story dramatization. They consider the heroine as if she were a real person and raise questions about her life: "In the beginning of the story I thought Eirene was imaginary, but I now realise that she could be a real young girl." When they realise that she is just a child like them and that there are refugee children in our country, they ask to help them by hosting them at their homes. They want to share their food and toys. These are some typical answers: *"We want to help Eirene. We want her to be happy and we'll share with her our toys and food. I hope she can find her family again and not be alone anymore. I would like her to come to my home. She is very brave and strong, and I admire her. Eirene has the same needs we have." A young girl said: "I didn't know what the children who came to our school had been through- I thought they were poor. I did not understand that there was a war in their country and that they lost everything."*

There were cases of schools, where the workshop was implemented, in which later there were reception classes established for refugee children living in their district. In such cases, it was noted that there was a positive attitude towards newcomers by their classmates, who expressed thoughts such as: "Eirene is very brave, and I want to help her. Now that I know what these children are going through, I'll play with them at break time and I'll teach them Greek"; "I hope she can find her daddy and mummy again and she can go to school again." A teacher at a school where the local community were negative towards refugees, said: "I didn't know how to prepare the children in my class about the arrival of refugee children. I had found some information on the internet, but it was hardly enough on its own. Through this workshop my students managed to feel what Eirene was feeling and thought of ways to help her. The mere fact that they recognised that refugee children are like all other children is a significant first step towards changing their behaviour."

At schools in Drama, Greece, during the 2017-18 school year, after the workshop was concluded and at the encouragement of class teachers, there were short stage scenes presented to the entire school. The teachers encouraged students to write short texts suitable for dramatization on stage, based on the improvisations that had preceded. These texts were dramatized by students and presented to other school classes.

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Tough Nut

A Theatre/Drama educational workshop to enhance empathy and solidarity among students of upper primary school and secondary school grades

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The Theatre/Drama educational workshop titled *Tough Nut* is based on the book of the same title by Eleni Svoronou (Kaleidoscope Publications, in cooperation with UNHCR).

The book is accompanied by activities initially designed by Eleni Svoronou and enriched by teachers Jenny Karaviti and Antigone Tsarbopoulou, after they had been implemented in classes within the framework of the *It Could Be Me – It Could Be You* project. The workshop was created to raise students' awareness about refugees, to cultivate empathy, solidarity, and a cooperative spirit in class, to prevent rejection and bullying of students who 'differ'. For older students, more goals were also set, such as cultivating an active citizen attitude and the ability of critical thought, as well as including social matters, such as refugee waves, in their global and systemic scale.

During the implementation of the workshop in class, it was illustrated how problematic it is for pedagogical theory to view subjects as representatives of national cultures and students as carriers of fully structured identities. We cannot ignore the fact that children's and young people's identities are undergoing a dynamic process: they are under negotiation and they are shaped in relation to the dynamics of social relationships within the school. Therefore, cultural differences acquire social and individual significance within the context of communicative negotiation, construction, and presentation of such identities. It is a process through which a subject actually promotes the evolution of self and its relationship with the world (Govaris, 2011); the workshop had a positive influence on this process.

A literature book as a starting point

The book belongs to a literary genre that can enhance the development of intercultural awareness among students; in other words, it can cultivate their ability to notice similarities and differences between various cultures and their capacity to interact when they are in contact with children who speak a different language, have a different religion and come from another ethnic/national group. In such books, the existence of the Other, a different or foreign person, a refugee child in

this case, is at the core of the fictional plot. In this specific text, the voice narrating the story, and the perspective through which it is presented, records the world "through the eyes of the Other", avoiding clichés and attributing an open character to it, which allows multiple interpretations (Giannikopoulou, 2009). The workshop attempts to creatively use the narrative techniques of the book through the theatre and Educational Drama techniques recommended.

The plot

Ayşe, the heroine, the *Tough Nut*, is a nine-year-old girl from Afghanistan who ended up in our country. Ayşe's family settle down in Athens and the heroine narrates in the first person singular, addressing the readers as a collective second person plural "you"; she mainly describes an episode of being mocked by her classmates at school because she was not wearing sports shoes for gym (the author reports that this is a real incident the Physical Education teacher at school had related to her). This incident lies at the core of the plot and, using this as a starting point, the heroine unfolds her anxieties, problems and dreams.

The heroes of the story include the new classmates of the girl, to whom we try to give a voice through theatre. They are children who have been raised in a country experiencing the impact of a deep crisis, who come across the difficult reality of refugees and are required to surpass themselves and support their peers by accepting them (Korovila, 2016).

Methodology

The workshop supports learning through action and active participation of students in planned theatre/drama activities. The theatre/drama approach is based on the potential identification of participants with the story heroes, Ayşe's new classmates, as well as the adults referred to in the story, namely teachers and parents.

The basic goal of the approach is for students to be included in the dramatic action and transform the literary text into a social action script, to transform passivity into active participation among co-players. The methodological approach has three phases, as described below.

The Workshop

Part A - Our own stories

Brief description - Aims:

This phase helps children get better acquainted with their classmates, practise active listening and focus their attention on others' positive traits, so that they can boost their self-esteem. Then the connection is made with the students' personal experience regarding refugees and migrants, so that they may be mobilised; we also aspire to offer them an incentive to read the text, to create a context of concern/ thought about the terms 'foreigner', 'migrant', 'refugee', and to formulate some initial questions regarding these terms.

The Perfect Circle (🕮 p. 137)

A circle is formed without holding hands. We check our feet: They should be aligned with those on either side of us — not more to the front or the back. The perfect circle has been achieved in fractions of a second! We can confirm its perfection if we can see the persons beyond those on either side of us without bending forward. The circle is taken apart and recreated in specific times, e.g.,1-2-3-4-5, 1-2-3.

What I like / What I am good at

Students make pairs and quietly ask the name of their partner as well as what they like and what they are good at. Then, each one presents their partner to the group in the circle as if they were advertising them. The pairs who find that they like something different can propose a different activity that combines their different preferences and to show the way in which they will combine these activities (using improvisation, mime, or creating a new name for the combined activity, e.g., painting and swimming: 'swim-painting').

This is followed by the Fruit salad and "All those who…, change places" activities in the same sequence they are presented in 🕮 p. 139 and the bridging question "*All those who have an ancestor who speaks another mother tongue, get up*" helps us move on to the Interview technique (🕮 p. 139). Our aim is to encourage students to refer to other spoken languages in their family environments, to attribute to them the value they deserve, to recognise the difficulties people face when learning a second language, their efforts to help themselves and meet their needs in the new place they have settled, as well as the way language contributes towards shaping the identity of 'foreigner'.

We ask which students might wish to share more information about their relatives who speak or were obliged to speak other languages in the past, besides their mother tongues, and the reasons why they had to move and settle in new

places. At the same time we invite the rest of the students to ask, mainly open, questions to elicit information about these persons, the reasons for migration and the difficulties they had to face.

After the interview, a discussion is held and initial attempts are made to define the words 'foreigner', 'migrant', 'refugee', based on the experiences of the students' relatives' or their own experiences (moving to a new school, a new neighbourhood, a new city or country). Then we can further analyse the definition of the term 'refugee' according to the Geneva Convention of 1951 [see more information on the website of UNHCR: www.unhcr.org/gr (Greek) and www.unhcr.org (global)]. The book is accompanied by a short and explanatory glossary to resolve any issues raised by the students.

Dynamic images based on photographic documents

Photographs of Greek migrants in America or Germany are posted around the space so that they may be clearly visible, along with refugees from Asia Minor and present-day refugees crossing the Aegean Sea. Students are divided into 'refugee' and 'migrant' groups, freely choosing the group they believe they know more about or they feel closer to them personally. They try to find which photographs depict migrants or refugees, they pick them out and make a dynamic image inspired by their photographs. We ask them to think about/imagine: what the persons in the photographs feel; what they are thinking about; where they may be coming from or where they may be going to. Then they reveal and describe their pictures to the rest of the group. We try to spot similarities in the conditions of human migration between different eras and places (e.g., in photographs of refugees from Asia Minor and modern refugees from Syria, children are with adults, cramped in small boats, they have similar facial expressions).

Part B - The story in the book

Brief description - Aims:

The front cover of the book is presented and there is a discussion about the picture of the heroine, the meaning of the title, the headscarf. Questions such as these are asked: Is it related to religion? Is it encountered in other cultures? What does it mean?

Then the teacher reads the text up to the incident of the heroine being mocked by her classmates because of her different shoes. We stop at the point when the heroine says, "It seems that at this time God decided to do me a favour with the athletic shoes." We focus the discussion on the text scene presenting the heroine being mocked by her classmates because she is not wearing athletic shoes for gym. With appropriate theatre/drama techniques and role games we confront students with dilemmas; they have to take a stand and propose solutions for the heroine's predicament (the mockery by her classmates, the fact that she has no athletic shoes), as well as about the attitude of the other persons present in this scene. In this phase the aim is to highlight the numerous different parameters of the problem rather than adopt a final solution (Govas, 2015).

The following activities are described in detail on pp. 139-150 of the book.

Role-on-the-wall

We draw the outline of the heroine and use various colours to write all the information we learn about her within the outline, saving the colour red to use when we write what she feels. Outside the outline we add on little 'post-it' paper stickers what we would like to know about Ayşe, e.g.: Who does she live with? Does she have friends at school? Where is her father?

Dynamic images

The groups make dynamic images reflecting the scene when Ayşe is being mocked.

Thought tracking

We touch the shoulder of a character and listen to their deeper thoughts. If children have not yet formed thoughts concerning the dynamic image, we can touch their shoulder and bring them to life so that we can ask them who they are, where they are, what they are thinking at this moment, what they want, etc.

Inner voice

If a member of the audience believes they can guess what one of the heroes is thinking, they copy their body posture and speak on their behalf, expressing a deeper thought of this character.

Press Play!

The image is brought to life at the teacher's signal (we imagine the teacher is using an imaginary remote-control device) and watch the reactions of the persons who start a dialogue and interact. The teacher freezes the image again at the point a crucial issue has arisen or when there seems to be an impasse in the communication among persons and action is not progressing. At this point, we can raise some questions with the students-spectators to discuss or we just let the questions linger 'in the air' for the groups to process in the activities that follow.

Hot-Seat

Students - spectators ask questions from the persons participating in the image. The persons unfreeze and respond.

Corridor of Conscience (Conscience Alley)

If it becomes apparent from previous techniques that one of the persons is faced with a dilemma about which stance to take vis-à-vis the heroine, they go through the conscience alley, listening to the arguments expressed by the two contrasting views: "Should they get involved and support Ayşe?" "Should they stay out and let her fend for herself?"

The ideal image and sculptor-sculpture

We suggest that some students from other groups may take on the role of the sculptor for the dynamic image of another group, whose members, in this case, will be used to make the sculptor's 'statue'. The sculptor makes the 'ideal' image to reflect the relationships between the persons in the image, namely, "What they would like the gym scene to be." There is no verbal communication; 'sculpture' members let the sculptor work with them and change their body positions and facial expressions to achieve the image the sculptor is proposing. The thought tracking technique is used again with the participants of the new image. What are the persons thinking now, based on the new posture and expression they have? How has this change come about? What could have happened in-between? We let the questions linger in the air and proceed with the next activities to find likely solutions.

Improvisation

Students improvised based on the specific scenes we give them, by adopting roles that may have been included in the scene of mockery or that we imagine: 1) The staff room after the incident: the Physical Education teacher informs other staff members. What do they suggest should happen? 2) A class child's birthday: Why is Ayşe absent? The children discuss the incident and express their opinions. Let us remind you of what the heroine says at the end of the extract read: "It seems that at this time God decided to do me a favour with the athletic shoes." Therefore, during the improvisation they must conclude with proposing a solution.

A time of 2-3 minutes is allowed for participants to decide on their roles and their views on the matter. An agreement is also made about a specific phrase to be used to signal the end of the improvisation, which may also be called out by any character on stage, e.g., "OK? Do we all agree?" This is a way to make students cooperate so that, despite any disagreements they may have about what position to hold, they can come to an agreement and propose a resolution for the ridicule incident and a solution to how Ayşe can have a pair of athletic shoes.

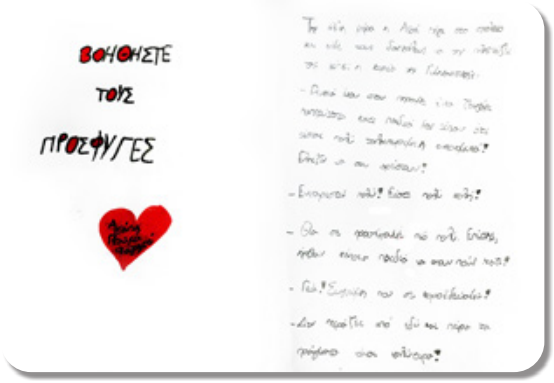
Teacher-in-Role

The teacher can participate in the scenes above pretending to be a character, e.g., the mother of the birthday child or the school headmaster, so that s/he may be able to promote action or communication with the characters; this can be done by raising questions or adding new information as another hero within the story so as to help students find a solution without having to interrupt the action.

Part C - Our stories meet

Brief description - Aims:

The action concludes with a creative writing activity, during which students write and illustrate, individually or collectively, the continuation of the story from the point where the reading stopped. The aim is for them to recognise the significance of changing one's perspective and of the narrator's voice for adding meaning to a text, but, mainly, to create opportunities for reflection and for children to personally interpret what they have read.



Writing-in-Role

We ask participants to narrate the story from the point of view of other persons (Ayşe's mother, the Physical Education teacher, Ayşe's brother, a friend), selecting from a range of text genres (narrative, letter, diary entry, etc.). We ask them to imagine how Ayşe's predicament was resolved, what may have happened to her relationships with the other children, as well as what they imagine her future life to be like. In this case, we can give the instruction for the text to be written a month later, two years later, etc. They then read their texts to the rest.

The teacher now reads the rest of the book to the end. The group discusses the new information given in the text about the heroine's life. They then return to the role-on-the wall and students can write answers to the questions posted outside the outline, according to what they learnt about the heroine in the rest of the book.

Reflection - Discussion

In a circle with the participants, we discuss about what they felt, learnt, and thought during the workshop. We inform them about UNHCR and its work, recommend other activities that can be undertaken to learn more about refugees (e.g., short research about countries of origin and reception countries for refugees; the conditions of refugees living in these countries; link this topic with other subjects taught at school, etc.).

Cooling-off

Students in a circle; they choose one through visual contact and they blow to them an imaginary feather from their open palm 'sending' a word or a phrase summing up what they felt, thought about or wish to the heroine after all this activity. We ensure that the 'word/phrase feather' is received by everyone in turn.

Implementing the workshop in class - an evaluation

The *Tough Nut* workshop has been implemented since 2016 with groups of 8–14-year-old students, mainly at schools around the country, but also at other venues of non-formal education, such as municipal children's libraries or even at Thessaloniki International Fair. In the 2016-17 school year, six primary schools from Aigialeia [area around Aigio, along the north coast of the Peloponnese, Greece] were inspired by Ayşe's story; using the workshop as a springboard, they created a joint theatre/drama action, which was presented at the school theatre festival in Aigio; the title was *Tough Nut*. In order for the joint scene action to be created, every school group undertook to bring to life one of the scenes of the

story, based on one of the techniques used in the workshop. To serve presentation purposes, the costume selected for Ayşe's character was the same for all groups, so that moving from one scene to the next would be a short ritual, in which every 'Ayşe' student handed over the scene to the next 'Ayşe' student.

By processing the data from our observations and the anonymous responses of participants on the evaluation sheets collected at the conclusion of every workshop, we tried to examine to what extent the action had managed to shift children's initial views vis-à-vis the Other, the foreigner, someone different, as they appeared to be in the views they often expressed about migrants and refugees before the story text was written. Both responses and written comments indicated that participants were enthusiastic about games used to get to know each other; they expressed interest and often surprise about the ethnic origins of many of their classmates, which they had heard about in a positive light; they readily responded to theatre/drama techniques and to writing the continuation of the story. Any cooperation problems encountered, which were related to participants' lack of experience in group work and holding a dialogue/discussion, were relatively easy to resolve. These are some indicative responses: *"I felt we were all friends when we were talking about our relatives who speak other languages"; "I liked playing 'theatre', talking about our families and introducing ourselves"; "I felt happy that we played, talked and wrote"; "I learned that there is the High Commission that looks after refugees. [I learned] about the story of grandfathers, grandmothers and parents of my friends."*

The entire approach seemed to contribute towards making students recognise the fluid lines separating personal and social identities and reflecting on (or even review) their views on foreigners, different people, who they often perceived as a threat against their own identity and a potential danger against their own 'acquis', the 'exclusive privileges' they consider they should enjoy as the dominant cultural group (Dani, 2017). These are some indicative responses: *"I learned that all humans are equal regarding their rights. I also learned that I should not do to others what I don't like being done to me"; "I learned that we have to get to know each other, not to judge, to cooperate, not to mock someone else's characteristics, even if they come from another country"; "I learned what it is like to say 'goodbye' to your country, because there is war; it leaves a void in your heart"; "I learned that we are all the same, something happens to almost all of us"; "I felt responsible".*

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Following the *Boy with a Suitcase*

Theatre/Drama Educational Workshop

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"Being a citizen is not living in society, it is changing it."
(Boal, 2009)

Theoretical Background

The *Boy with a suitcase* starts on his long journey… The plight of migrants and refugees has a long history. It has been going on wherever there have been wars, persecution, discrimination, and intolerance (Nanou & Savvopoulou, 2013). Naz, the boy in the story, goes on seven journeys of adventure and exploitation due to his disadvantageous position as a refugee who was forced to flee because of the war. He confirms that displeasure with and negative attitudes towards refugees are a daily encounter. According to Tzanelli (2006), such attitudes are translated into negative behaviour patterns. From a socio-psychological perspective, it seems that the way racism is expressed has changed significantly. It is not only characterised by direct aggressive ways of expression, but also indirectly, in an undercurrent, which allows racists to deny that they can be characterised as such and leads experts to seeking methods for analysing this new form of racism (McConahay, 1986). In our country, anyway, social culprits do not find grounds for their arguments against migrants on racial diversity, but on cultural differences, or they refer to the threat against the safety/security of society and unemployment (Figgou et al., 2011).

Education is responsible for developing methods to ensure smooth inclusion of foreign students, while local students are also helped to find ways to adapt to this new cultural pluralism. It seems that, through education, students can develop a positive attitude vis-à-vis different cultures and interact by sharing cultural elements and transforming xenophobia to knowledge and experience (Gardikiotis & Chantzi, 2009). Naz, as a dramatic persona, becomes an important cultural carrier and a reason for developing interculturality.

Intercultural education can operate as a bulwark against spreading racism, provided it can be supported not only by teachers, parents and students, but also

by the state itself (Photopoulos, 2013). 'Armed' with intercultural education and aiming at fighting stereotypes and prejudices, and combating discrimination and exclusion, educational programmes are created on a larger or smaller scale. The Theatre/Drama workshop *Following the boy with the suitcase* is based on the aim described above, that is, to raise the awareness of participants concerning matters of racist attitudes, to develop empathy and to encourage social action. The workshop reminds us that the cultural identity of every group is, in essence, part of the culture of a country and a true part of global culture. The point is to develop mutual understanding, tolerance, and respect for what is different — for the 'Other', as well as solidarity; the vision is to eradicate national and racist discrimination, stereotypes, and prejudices. The magical world of the theatre transports participants to other places, times, and circumstances; using their imagination, people can express themselves, think about situations and interact so as to shape active and socially responsible persons (Kanakidou & Papagianni, 1994). In any case, according to Camilleri (2002), the use of Dramatic Art Techniques in Education allows participating students to freely express their thoughts and feelings, as well as to experience empathy. Besides, students are helped to recognise others' thoughts and feelings. Such techniques allow for self-expression, encourage cooperation, promote communication within the group and draw students' attention towards manners and the significance of interaction, the central goal being to understand the inner self and its existence within exterior reality, which leads to true learning (Avdi & Chatzigeorgiou, 2007). The method provides the possibility of exploring who we are, as well as where we are heading (Pammenter, 2008). This workshop is not a reason for a mere dramatization, but a forum for exchanging views on a major issue: the issue of interculturality.

In the context of the above, at a theoretical level, while also concerned about and moved by my personal contact with unaccompanied adolescent refugees at Praxis NGO hostels, during the Intercultural Workshop of Patras Municipal Regional Theatre, the need emerged to create a relevant theatre/drama workshop.

The opportunity appeared in 2013, when Patras Municipal Regional Theatre presented *Boy with a suitcase* by Mike Kenny (2006), directed by Stratis Panourios. The preparation of primary and secondary students before attending the performance, as well as metacognition, i.e., experiential knowledge acquired and expressed mainly through reflection, was the basic motive for creating the workshop. Later, a more concrete form of a four-hour workshop was included in the actions of *It Could Be Me – It Could Be You* project for students in Patras and elsewhere, as of 2017 and onwards.

The workshop is based on the performance, but it is not necessary for someone to have seen the play before. All that is necessary is to read the short text of this play, namely, *Boy with a*

suitcase by Mike Kenny. This is not so for participating students, though. What is recommended for them is that the story should be revealed gradually; if they are not aware of the plot, it will be easier for their feelings to emerge spontaneously. The workshop can work as a 'one-off' event or evolve into a play that can be presented on stage.

The workshop implementation focuses on free presentation of views and on developing a dialogue on 'refugees'. The methods used come to education from the field of dramatic art and help participants to get to know each other, to warm up physically and to bond as a group; then, through improvisation, they can empathise with the conditions practically and emotionally experienced by a refugee. The *compound stimulus* excites imagination and is conducive to arousal of feelings. The debate mobilises reasoning and argument formulation. The theme of war is introduced abruptly, through the facilitator's narrative and focuses on the difficult point of separation.

Before the groups come to know extracts of the play, a brief history of Naz is presented. An adolescent from Baghdad daydreams about journeys like those of Sinbad the Sailor. When the war breaks out, Naz embarks on his own survival journey to London. His companion is Krysia, a young girl, a suitcase and his father's stories. Then Naz's journey is related to the ones of Sinbad the Sailor's. Both Naz and Sinbad had been on seven journeys before they reached their destination. Every journey now becomes a field for the expression of each group. Participants are invited to express themselves freely, but not to ignore the text as a means of communication with an audience. Music is also used, as this is truly conducive to actors' and spectators' interaction. The final presentation of the groups to the 'plenary' group happens in a 'chain', without any interruption for comments. It is useful to have props that are the same for all; they could be suitcases, hats, jumpers and so on. The *corridor of conscience (conscience alley)* at the end helps participants not only connect with and address the audience, but also enhance motivation for social action. At the end there is always time for reflection to ensure there is a metacognitive stage.

Particular attention should be paid that the teacher-facilitator not be leading in any direction. S/he should allow all opinions to be equally heard. Finally, if this is considered necessary, reference sources could be given. There could also be intertextual action. There is a wide range of material that can be correlated; not only does it include poetry, folk songs, ancient and modern plays, and prose, but it can also include history, music, visual art, even mathematics!

To sum up, the Theatre/Drama workshop *Following the boy with a suitcase* offers the opportunity to the teacher-facilitator to use a wonderful story, full of action and feelings, with a clever plot, to cultivate intercultural competence in their students. The fact that the two main characters of the story are two adolescents

seems to be helpful for same-age students to empathise, i.e., to stand in someone else's shoes when using a dramatic role. Every teacher can implement the project with their group in their own unique way; they can deviate from the initial planning, respecting, however, the initial goals and intercultural approach of activities.

The Workshop

Part A: Energising

Goals: Getting to know group members, physical warm-up, inspiring imagination, introduction to the notion of having to flee unexpectedly (*Recommended materials*: tambourine and balls).

Names with the Hand on the Heart

Participants in a circle. Each one places their right hand on their heart and, addressing the group in a loud voice, says their name. Now the action flows like a wave. Each one says their name using any hand they want. Be careful: The hand acts as a pointer inviting the person on either side to speak. 'Mistakes' break the ice of the new group and spontaneous laughter relaxes their bodies.

Communication using a ball

Participants in a circle. We hold a ball and have visual communication with participants. Without any sound to invite them, I seek visual contact with a friend and, when we establish communication, I throw the ball to them. This person does the same with another participant and the game continues. We are all alert and, of course, we try not to let the ball fall.

Now the same exercise is performed without the ball. We play with an imaginary ball. The whole body participates, and the goal is to convince any potential spectator that we are playing with an actual ball.

Walking and pausing/move under given conditions

Freely walking around the space, ensuring all gaps are filled. No physical contact with co-players. If we touch someone accidentally, we continue walking joined at the point of contact. When the signal 'bang!' is heard on the tambourine, we freeze keeping the body in this dynamic pose. This is repeated a few times in all the phases that ensue. At the next 'bang!', we stop and say our name to the co-player closest to us. We introduce ourselves in the following manners: Formally, in a friendly manner, warmly, neutrally, cautiously, in a fearful manner, angrily. We continue walking under the following conditions: In a street, in a park, on mud, through sharp rocks, on hot sand, in water, up a steep hill. When the signal 'bang!' is heard we use our bodies in groups to make: a rock, a tree, a house, a family. We then use the suitcases, which are placed in the working space. We stand still. Those who have suitcases next to them walk under certain conditions holding them. When the signal 'bang!' is heard, they leave the suitcases so others can pick them up. These are the conditions given: you are late, you are being followed, you are being chased, you are afraid, you are cold, you have been walking for days. The final condition is this: you are very tired, it is very cold and you are afraid; you walk with a suitcase in your hand and you are being watched.

Part B: Exploring the story

Goals: inspire imagination and empathy; prime creativity.
(*Materials suggested*: 5 suitcases. Each one contains a man's jumper and pair of trousers, a ballpoint pen, a children's painting of a family, showing mum, dad, older brother, younger brother and younger sister and a card that says: "Here I am, at the other side of the world. Everything is different here. People smile at you. That's true. Everything is perfect. There is work for those who want to work. Soon I'll send you some money, too.").

Compound Stimulus

The group is sitting in a circle cross-legged. The facilitator presents the suitcase (if it is more practical, all five identical suitcases are presented at the same time, one before every sub-group). We open the suitcase(s). We take out the items, one at a time, and guess what they are, who they belong to, why they are there, where their owner is trying to get to, etc. Each one comes to the centre of the circle, picks out an item, returns to their place and, addressing their classmates, narrates the story of the item in the first person, as if they were the item speaking.

We encourage students to describe incidents and express feelings; for example, the jumper: "I am a warm, old jumper. The boy who used to wear me was carefree and played football with his friends and I felt happy covered in soil and grass."

Part C: Action

Goals: to explore the story in depth and process its various aspects; cooperation and collective creation; physical expression, development of verbal improvisation.

At this stage, what interests us is to develop and explore relationships with people with authority over us. The dramatic art methodology in education offers us theatre and its language as a means of communication and understanding and a problem resolution channel. More specifically, the techniques below (dynamic images and thought tracking) are used here by the teacher-facilitator and student participants in the workshop as tools to explore the story and its aspects, and as opportunities to share views and achieve an original dramatic creation.

Dynamic images

Participants divide into groups of 5. Every group discusses the 5 items in the suitcase and makes its own version of the story using elements that have already been mentioned or new ones. Through 4–6 dynamic images, each group narrates the story they created. As if in a photographic shot, the students take a pose-in-role and remain frozen for 10 seconds. We can use the condition of the 1st part as a technique for composing dynamic images; in other words, all participants get into a spontaneous position when a signal is given. The tambourine sound could signal 'image change', so that the successive presentation of all images can make the version of each group's story comprehensible for the 'plenary'. It is not necessary for all students to participate in all images.

Thought tracking

The facilitator can enter the image during the presentation and, by touching the shoulder of each student, give them the signal to speak in-role. The student-in-role speaks in the first-person singular about what s/he is thinking about, where they are or what they feel.

Debate

Students are divided into two groups and they are given 5 minutes during which to find arguments to support one of the two views below:

A. Peace is the greatest good

B. War is sometimes necessary

The facilitator, in the role of a judge, sitting on a chair, on a line dividing the space into two parts, invites the teams to stand across each other in an orderly row. In front of each group there is a chair. The facilitator asks the groups to appoint a representative and the argument match starts!

Each representative presents an argument supporting their position, while the opponent has to refute it using an argument that supports their own group's position. If, at some point, the representative needs help, they can ask for 'time out' so they can consult with their group for 1 minute. Furthermore, any group member who believes that they can reinforce the group's position through arguments, can raise his/her hand and say 'replacement' so that they can replace the 'Representative'. All views are acceptable and received in equal respect.

The facilitator-judge can raise the next topic for counter-argumentation, so that the action can evolve.

A. If there was war, I would become a refugee.

B. If there was war, I would stay in my country.

Sculptor – Sculpture

The teacher narrates the following extract from the play

NARRATOR: You think you'll stay in one place forever. And that place is the place you call home. But once you move.
Once you start moving… The first time was like this.
FATHER: Hurry. We have to go.
NAZ: My father came in.
FATHER: Hurry. We're going.
NAZ: Go? Why?
FATHER: Don't ask stupid questions. Get going.
NAZ: Where?
FATHER: Take what you need. Grab your suitcase.
NAZ: Why?
FATHER: Quickly.

Students get into pairs; one is to be the sculptor and the other the clay. The sculptor creates, moulds, and shapes the statue of Naz based on the scene read out. The statue can represent the natural inclination of the body, feelings, thoughts.

The exercise is repeated with the roles reversed.

Everyone sits in a circle. One by one, participants stand up and take a step into the circle and present themselves ass a statue, just like we were moulded by our 'sculptor' a minute ago. The sculptor stands by our side to put the final touches to our posture. Every participant talks about their experience. Their monologue starts with the phrase: "The time has come for me to leave my home forever…"

Group improvised creation

The teacher-facilitator briefly narrates Naz's entire story. S/he then presents each group with a card on which there is a different extract from the text of the play. Every card presents a separate part of Naz's journeys (the extracts recommended are found in Annex 4, p. 268). Now every group is given 20–30 minutes to use the text as a tool and represent Naz's journey. All members cooperate and express their views and ideas, equally and freely. When everyone is ready, the facilitator explains that each group will be called in its turn using the sound of the tambourine. Each group concludes its action staying still in the appropriate dynamic picture. The next tambourine sound and the 10 short taps signal the time for one group to end and the next one to get ready to present. There should be no talking throughout the presentation of all scenes. Background music would be helpful in creating an ambience conducive to the audience's emotional involvement.

The presentation of all groups has brought to life the entire story of Naz's journey. When all presentations are complete, we applaud all groups.

Reflection

We refer to the elements of each presentation that worked as a springboard for thought, e-motion or reinforcement of our intercultural stance. The phrase recommended for use is "It was the moment when…". In a circle, we discuss our experience and the feelings aroused in us.

Part D: Closing the workshop

Goals: emotional involvement of students through personal participation and group creation; empathy as a means for handling situations and circumstances that could happen to us as well; this can become a turning point for developing our emotional intelligence.

Corridor of Conscience (Conscience Alley)

A student volunteers to take Naz's place; s/he wears a jockey hat front-side back. The participants form a corridor with their bodies wide enough for someone to comfortably walk through. We all close our eyes and try to think of Naz. Where is he today? Could it be that we might have met him? What is his life like now? We think of something we would like to tell him: a wish, some advice, something we learned from his story, something that made us admire him or a phrase that we keep in our mind.

Now Naz is to walk through the corridor. He can stand between each pair of students standing across each other and hear what every student has to say. When he has passed through all pairs, he turns to face all of them. The children close their eyes once again for a while and hear the last words of the play:

"And now here we are, on the other side of the world. In my brother's small room, which is no bigger than the one I started from. Sinbad had seven voyages. I think I might end up having more than he did. That night we sent the money Krysia had given me to my parents. And a postcard. 'Here I am. I made it to the other side of the world. It's not so different. Some people smile, some people mean it. We're working hard. It's not heaven, we're still on earth."

Suggestions for further work

The material recommended can be a starting point for action in class, to explore the same story and its aspects, but it can also be easily used to create short stage scenes to be presented to a wider audience. In the 2017-18 school year, the story of Naz inspired teachers and students from the network of schools of the *It Could Be Me – It Could Be You* project in Ioannina, a city in the northwest of Greece, to create and organise a students' theatre festival on the theme of the story Boy with a suitcase to be included in the framework of the programme. Every school that participated presented a short stage scene based on the items contained in Naz's suitcase. The play was divided into seven scenes, as many as Naz's journeys, and each school undertook to dramatize one of them. A stage set with the same props used by every school was prepared, so there could be aesthetic uniformity. The stage presentation was modular, so that the entire play could be presented from beginning to end. The background music connected one scene to the next and allowed for the time necessary for school groups to come on and off stage.

Naz may be around us, or even inside us. Let us discover him and help children stop being afraid. Who knows? One day we may be telling him our own stories, about our own journeys.

One day we may be looking at him in genuine respect and a positive attitude.

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Encountering *Monologues across the Aegean Sea*

A Theatre/Drama Educational Workshop triggered by the narratives of unaccompanied refugee children about their journeys and dreams

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"I made a paper boat"
Nadil, aged 16, from Afghanistan

Introduction

From May to July 2016, the Hellenic Theatre/Drama & Education Network (TEN-et-Gr) in cooperation with UNHCR and Praxis NGO implemented the theatre/drama workshop titled *Monologues across the Aegean Sea* in Athens and Patras with unaccompanied refugee children, in the context of the *It Could Be Me – It Could Be You* project to raise awareness about human rights and refugees. The 28 stories-testimonies by adolescent refugees were the contents of a later publication under the same title (Tsoukala, 2016).

The workshop for teachers created using as a basis the book *Monologues across the Aegean Sea* started with the aim of giving the opportunity to adult teachers to come into contact with and get to know some of the 'itineraries' that emerged during the creation of the *Monologues* with the unaccompanied minors. The goal was for this knowledge and 'journey' to raise awareness among teachers about human rights and refugees, and, subsequently among students with whom part or the whole of this seminar content was probably going to be used. The seminar was structured along three basic axes: a) the first one was the experiential approach to matters of identity, origin, forced change of residence, the sense of (not) belonging one may acquire about a place, and so on, by the teachers themselves. The themes of the seminar (refugees, journeys) are intentionally not raised in

the beginning, so that the exploration of terms and aspects related to themselves could be smooth; b) The second axis that ensued concerned the stories of others. Now the theme of refugees is introduced for the first time and teachers are invited to participate in a series of activities so as to think, 'react' and create in relation to the 'Other'. Words related to the third axis, but at the moment are intentionally not emotionally charged, unless this emerges from the group, are: *Goal/target, memories, dream, journey, obstacle*. Again, consciously and intentionally, the word *refugee* is not mentioned, nor is the origin of the extracts presented in one of the activities made known as being from the *Monologues*; c) The teacher, along with his/her own story, and having gone through the 2/3 of the workshop, in the third and last part -the third axis- creatively encounters the story of the 'Other'. This is the point at which teachers are invited to compose the two stories -these two worlds- in a common narrative. The process is completed by reading the *Monologues*, through a new, more involved, and emotionally charged conscious perspective.

In this context, the workshop material became the starting point for dialogue among participants and for creating performance: the Theatre/Drama techniques and conventions proposed and implemented during the seminar were both means to explore the *Monologues* and tools for the teachers' group participating in the training to create new images and actions.

Since the very first moment of the publication of the *Monologues across the Aegean Sea*, teachers have expressed great interest to use these testimonies-narratives. Their basic goal has been to raise awareness among their adolescent students about human rights and refugees, as well as to cultivate empathy. Later, with the support of their (drama) teachers, students experientially processed the narrative material and added their own perspective, to give a voice to their peers who had been forced to lose their own childhood due to war, persecution, and deprivation.

The teachers' training seminar created on the basis of *Monologues across the Aegean Sea* was held in various cities and towns, helped teachers to approach, they themselves first, at a first level, the texts in the book and to get to know methods and practices that would be useful in negotiating the same material with their own students. The goal of this seminar and, subsequently of the teachers participating in it, was not to use the narratives of the book to create performance pieces



that would faithfully follow the texts as a 'script', but to experientially approach them, so that new stories could emerge, where the personal meets the collective and vice versa.

Methodology - Pedagogical approaches emphasising the social and aesthetic approaches of teaching and experiential learning

When the seminar was being designed, our priority was to understand, develop and explore the skills of a teacher, an actor and a human being within us, so as to create a common code through innovative pedagogic practices. We aspired to raise the empathy of participating teachers, not with melodramatic stories about others, but through their own experiences and stories, based on the three main traditions of experiential learning (Kolb, 1984), namely those of Dewey, Lewin, and Piaget. According to the above, the active participation and personal experience of trainees is necessary so that new knowledge can gain meaning and be related to real life. Participants process and combine new information with knowledge they already have through a dialectic relationship with the stories and experiences of the 'Other', which, in this case, concern the stories-testimonies contained in the Monologues. This way, the personal becomes collective and vice versa, while, by embracing the views and alternative versions of various people, we are led to a range of new perspectives of the world. During the seminars, part of the creation of collective stories came from their theatrical presentation by members of the group.

Encountering Monologues across the Aegean Sea addressed adults, secondary school teachers, theatre theorists, theatre/drama teachers and coordinators of groups of young people, and, by extension adolescent students.

Structure and Content

Based on this rationale, the seminar was structured in three parts. In the first part it focused on participants' personal stories and experiences, in the second part emphasis was placed on 'getting to know the stories of the *Monologues*, and, finally, in the third part, we attempted to jointly create collective stories, where the 'I' meets the 'Other'.

Introduction - "I?"

When they enter the space where the seminar takes place, participants are given a sheet of paper with the beginning of sentences, such as shown below, which they are to fill out: "I Like …"; "I don't like…"; "I get goosebumps when…"; "The first thing I think about when I wake up is…"; "My favourite colour is…". Participants are informed that the information they provide will be shared during the seminar either in the 'plenary' group or in sub-groups. After they complete the sentences,

they leave their sheet in a place they know so they can find it when they are going to use it again.

First Part - My story

The Perfect Circle (🕮 p. 137)

A circle is formed without holding hands. We check our feet: They should be aligned with those on either side of us — not more to the front or the back. The perfect circle has been achieved in fractions of a second! We can confirm its perfection if we can see the persons beyond those on either side of us without bending forward.

Getting to know each other - Who does this belong to?

Everyone chooses a personal object (they may have on them or in their bags) and they hold it without revealing it to the rest. Participants then walk freely around the space. When they meet someone, they introduce themselves saying their names and then exchange objects. Now everyone has something that belongs to someone else. They continue walking in the space and every time they meet someone, they introduce themselves saying their name, giving the object they are holding and naming the owner of the object (e.g., "I am Maria, and this is Giorgos' ballpoint pen"). After this is repeated 4–5 times, we come back to the circle and say our name and return the objects to their owners.

The purpose of the exercise is to get to know each other, to create a positive atmosphere and remove any blame associated with the concepts of 'right' and 'wrong', a condition that rules the entire seminar.

Things in common & things different

- What makes me similar: **"Anyone who..., change place"**

The group in circle. A person in the middle, who does not have a place, asks "Anyone who… change place", completing the phrase with something that is true about her/himself (e.g., they cannot ask someone who wears athletic shoes to change place, if s/he wears sandals). When people start shifting, the person in the middle must find a place so that someone else will be left in the middle. The phrase is gradually completed with inner qualities (all those who like/don't like/ are afraid of/love/want something, etc.).

- What makes me different: **"Anyone who..., change place"**

Variation: Whoever is in the centre tries to say something that will bring no movement to the circle. If nobody moves, the person in the middle wins. Otherwise (even if one person changes place) the person in the middle loses. The facilitator calls someone else in the middle of the circle until everyone has spoken.

Map (a) - Where do I live?

We establish in which direction north, south, east, and west are for the space we are in. Participants then place themselves on this living map depending on their residence address. The facilitator touches every participant, and they say where they are.

Following a guided imaginary scene with their eyes closed, facilitators ask the following question: "If you had been forced to leave your house at once, which object would you take with you?" After thinking about it, participants go back to their personal sheet of paper, received at the beginning of the seminar, and record this on the blank side of the paper. They leave the paper in its place and return to the group without sharing any information.

Map (b) - My favourite place on earth

In the same way, we create a living map, where participants go to their favourite place on earth. This place must be somewhere they have been before, not something imaginary. Following a guided imaginary scene, participants write on the same sheet two sentences to explain why this is their favourite place on the earth. As in the previous activity, they do not share what they wrote on the sheet yet and they leave it where it is.

I belong - I don't belong

Walking in different styles

The facilitator defines that the condition we are now in is a busy city. We walk around freely changing directions. We stop at the 'stop' signal given by the facilitator. The facilitator instructs participants to think, while they are walking, if they belong or don't belong to this city. At the facilitator's signal we continue walking according to the condition we just created in our mind. We also watch those around us and the information that gives away the choice each one made. Later, each one exaggerates the signs that make their choice more apparent (body posture, facial expression, walking pace, etc.). Participants continue walking and gradually start approaching and walking with those they consider to be like them, and they are asked to stop when, in their opinion, two groups have been created: the group of 'belonging' and the group of 'not belonging'.

Educational Drama Techniques

The two groups take turns implementing the following techniques:

Hot-Seat (📖 p. 147)

We have a 'role' sit on a chair and ask them questions. These questions and answers help the 'role' make up/construct a story and shed light on aspects of the character, his/her relationships, etc. After a few questions we can change the player sitting on the chair. This way we reinforce

- active listening
- cooperation (every player must build on the answers of previous ones)
- participation by all

Thought tracking (📖 p. 146)

We touch the shoulder of a character and listen to their deeper thoughts.

Inner voice (📖 p. 145)

We touch the shoulder of a character and listen to what each role says to other group.

Second part - the story of the 'Other'

Dynamic images

- *One at a time*

Using the dynamic image technique 'One at a time' (📖 p. 141) a theme is given to the group and at the facilitator's signal, one at a time, can get into a position in space. The first theme is indicative but introduces the overall theme: 'foreigner'. Participants fill the space and image one by one, according to the theme given, as they see fit, with their own position, without commenting on what they see.

Discussion: What can we see? What feelings are aroused in us? What title would we give to the image?

- *Getting into groups (Group formation)* (📖 p. 141)

We continue the 'one at a time' technique with five more group dynamic images for the words/themes: 'obstacle', 'journey', 'memories', 'dream', 'goal/target'. Whoever stands up for one of the images cannot stand up again for another. This way 5 groups are created.

Soundscape

Groups are given an excerpt of a text (Annex 5, p. 268); depending on the theme, they are given the preparation time necessary to create a sound composition, which, however, allows the text to be heard when read aloud. They can also add any sounds they want and/or repeat words.

Participants sit in a circle in their groups and their presentation is made in a circle. When a group finishes, they use visual contact to give a signal for the next group to start. The participants have been instructed that there should be silence throughout the presentation, so that the five presentations become part of only one, during which all participants alternate between being players and spectators. Finally, the participants discuss the overall sense they had and the means used.

Third Part - OUR stories

Sharing

In their groups, participants share the information they have written on their personal sheet of paper (their initial answers, what they would take with them if leaving home suddenly and their sentences about their favourite place on earth).

Short Stage Scene

Participants, in their groups, are asked to create a short stage scene using the material they have: the living sculpture they created with the personal information they shared, the text of the sound composition.

The presentation is made in a circle again, without pauses and in silence. No discussion ensues.

Encountering the *Monologues*

Each group is given the monologue corresponding to their extract and they read it.

Closing & Cooling-off

The group comes back to a circle. One by one, participants complete the sentence: "It was the moment when…" They refer to the specific moment in the day that they take with them without making any general comments. What is important is the overall feeling and the emotional charge created by the seminar structure.

Impact

In the 2016-17 school year, with the help of Educational Drama techniques, most students personally experienced the texts expressing thoughts, memories, wishes and dreams of children, who, despite their different external features, shared the same anxieties about the future and the world they have to live in. In these 'new' texts and performances that emerged, there were elements of the students' identities.

As the *It Could Be Me – It Could Be You* project had created networks of teachers who implemented it in various towns, the idea of local students' festivals titled *Monologues across the Aegean Sea* was born. The date for their implementation

was chosen to coincide with the 21st of March, the International Day for the Elimination of Racial Discrimination. Most of the teachers and facilitators of youth groups who had attended the seminar and had experientially worked on the texts with their students responded to the invitation.

The first step was to select the texts each group of students was to use. The assignment was either 'horizontal' along thematic axes common in the texts of the unaccompanied minor refugees (e.g., motherland, journey, dreams), or 'vertical', with each group undertaking the story of specific refugees. The next step was to create a single stage act of all student groups/classes who were to participate in each students' festival. There was significant contribution by the local coordinator of the project in every city, with the help of drama teachers, where these were available. With supporting workshops in class and frequent coordinating meetings with teachers who had participated in the seminar, efforts were made to create connections between the stage scenes prepared by students' groups, so that the presentation within the framework of each festival would give the impression of a single stage performance. In March 2017, there were seven Monologue festivals in seven Greek cities, namely: Athens, Thessaloniki, Ioannina, Kalamata, Corfu, Patras, and Trikala. Similar students' festivals based on the *Monologues* and other project material, were also held in the following years in other towns, as well as in other parts of the world; they were successful and had significant impact.

Holding students' festivals was an important event for the educational and local communities in the towns that participated in the project. The qualitative elements of the influence of students' festivals worth mentioning are that many of them were held in societies that are not considered to be friendly to refugees and paved the way for additional related actions. Besides, the common finding among teachers who had participated was that this entire effort was most beneficial for their own students, who, in trying to strengthen the voice of unaccompanied minor refugees, became more aware and empowered themselves regarding human rights and acceptance of what is different.

The participation of the authors, along with Dionysia Asprogeraka, Vera Lardi and Andriana Tavantzi, in both the design/planning and facilitation of the workshops with the adolescent authors of the *Monologues*, on the one hand gave us the opportunity to come into direct contact with the groups of adolescents, and, on the other, motivated us to proceed with the next steps of using the material produced: the initial workshop and the book of the *Monologues* led to creating the Theatre/Drama Educational workshop for raising awareness among teachers and students presented here, to establishing students' theatre festivals throughout

Greece, as well as actions beyond Greek borders. *Monologues*, launched out of a deep need for justice and social change, now follow their own impetus and continue their journey. As written in the note by the facilitators for this publication:

"As children today are growing in a world that keeps changing, and the concepts of homeland, 'hearth', family, territory and national identity keep being redefined, it is all the more important that actions advocating combining our common experiences and encouraging us to perceive the words 'refugee' and 'migrant' as a capacity, rather than an identity, should be implemented". (Tsoukala, 2016).

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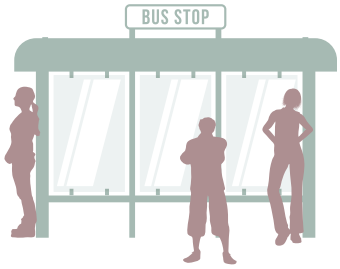
Silence in life and on stage

Playwriting Workshop

Avra Avdi, Jenny Karaviti
Language Teachers, Theatre/Drama Pedagogues



The playwriting workshop *Silence in Life* and on Stage is based on Harold Pinter's one-act play *Request Stop*, translated into Greek by Andreas Belies. It is included in the digital work "*Polytropi Glossa*".[1] In the 2018-19 school year it was included in the *It Could Be Me – It Could Be You project*, and it is used for the purpose of raising concern and awareness within the school and the broader educational community regarding human rights. The workshop caters for Secondary School and Tertiary Education students, as well as adult groups. Pinter's work was chosen because it is particularly interesting for this workshop because of both its content and its form. Matters of xenophobia and racism are tackled in an effective manner and theatre techniques, such as pauses and silence, are used exceptionally well. In this one-act play, a 'small man', waiting with other people at a bus stop, is verbally attacked by a woman. He does not answer. Onlookers are also silent.

The work *Request Stop* is presented in its entirety at the end of this text and we recommend that readers should read it before continuing with the rest of the chapter. There is also a worksheet that we used for all workshop activities. It is self-evident that before anyone uses the book with students or adults, they need to have carefully studied the play beforehand.

Aims

The aim of the workshop is to critically read the one-act play *Request Stop*, to produce similar theatrical texts and to present them on stage. To start with, it gives the opportunity to participants to think about the matter at hand and explore the playwright's mechanisms used for writing this one-act play. Secondly, it encourages participants to create their own one-act plays 'on the mould' of Pinter's text. Thirdly, they are given the opportunity to direct and play in their own plays in the context of the school class or the broader school community. Furthermore, because it makes use of the art of theatre in the learning process, the workshop does not

1 Thematic unit: Silence; Sub-unit: Silence and Literature, 3.4 Silence on Stage. The digital work titled "*Polytropi Glossa*", used to teach language in secondary schools, was created by the Creative Expression Team. "*Polytropi Glossa*" includes a special thematic unit titled "Migrants-Refugees", with a wide range of educational materials, texts, exercises, theatre and cinema workshops.

simply contribute towards writing inventiveness, but also mobilises participants' mental/intellectual faculties, such as their imagination and creative thinking, their communicative competence, empathy, and so on, while creating a climate of dialogue, cooperation and camaraderie.

Method - Organisation

The workshop is, first of all, based on the theory that combines reading and creative writing and follows the recommended structure model (Nikolaidou, 2016). Therefore, it is organised in three stages: the **reading - pre-writing** stage, the **writing** stage, and the **post-writing** stage. In all three stages the theatrical aspect of the workshop is apparent. Firstly, because it concerns the study and production of theatrical language and, secondly, because it uses theatre techniques, e.g., improvisation, both in the writing and in the presentation processes, the latter including the stage version of the works written by the participants. This is why, when designing the workshop, we also considered reference sources concerning practising playwriting.

Pre-writing stage

The **pre-writing** stage includes **critical reading** and **focused discussion** in groups and 'plenary' sessions. Participants study Pinter's one-act play regarding both content and form, considering the particularities it presents as a text for the stage, i.e., as a text written to be performed. We invite participants to read the play aloud (including stage directions) and to imagine the scene at the bus stop. They also have to identify the five basic elements of the story (what happens, the persons involved, where, when, why) and, based on them, to write a 2–3-line summary of the story.

Then, using targeted questions, we encourage participants to interpret the behaviour of the characters in combination with the techniques the playwright uses, underlining that content and form are integrated into a whole. Studying the form of the one-act play helps participants discover these techniques, namely, pauses, silence, cyclical patterns, repetitions, etc. The discussion focuses on the specific character of communication in these circumstances, when, at a bus stop, a woman monopolises the 'conversation', while all other persons are silent. Why does this happen? What are the motives of the woman, who, in a public space, unleashes a deranged attack against an unknown man? Why is he silent? Why are the bystanders silent?

It is worth mentioning that Pinter's work, like any work of art, can be interpreted in various ways, provided these are justified. Besides, this one-act play, which condenses action in one scene full of innuendos and creates characters of a vague outline, is conducive to productive dialogue. Discussing the content and form results in interpreting the play and primes participants for the ensuing phase of writing.

Writing stage

The writing stage includes various writing activities. Participants start with writing activities closely related with the text under study, and then proceed to write one-act plays 'following the steps' of Pinter's text.

At first, individually or in group, participants are asked to write a text from the viewpoint of the silent man and a text from the viewpoint of the woman who is attacking him verbally, so that they can investigate the interpretation of the one-act play in greater depth.[2] More specifically, as regards the recipient of the verbal attack, we ask participants to create the role of the man in their imagination and write certain phrases he might have said, if he had decided to talk. As regards the woman, we ask them to write, in a similar manner, a page in her diary. These activities, which require the construction of a character, can also be useful in directing the one-act play *Request Stop*, if the group would like to put it on stage. The texts are read aloud in the 'plenary'.

Participants then work in groups to invent and write their own one-act plays, based on clear instructions concerning their content (verbal abuse in a public place, during which the person is attacked and the bystanders remain silent). We encourage participants to apply the techniques mentioned above and identified in Pinter's text and to pay special attention to the oral character of the language used.

Writing one-act plays can be combined with improvisation sessions that consider the stipulations set. Participants write, improvise to try out scenes, correct their texts and conclude them. Improvisation generates new ideas and helps achieve the oral character necessary for the stage. A typical feature of the writing activities recommended is that they encourage free creation based on specific, clear instructions.

Post-writing stage

At the post-writing stage every group presents its work to the 'plenary' and receives feedback comments, which are going to be considered when making improving changes to their play.

Two alternatives are proposed:

a) Each group should first make a presentation-reading of the text they wrote so as to go back to it and re-write/make improvements based on the comments they receive so that they reach a final form and then proceed with the stage presentation.

b) The group should first present the one-act play to the 'plenary', so that they receive feedback comments about the text and the way it was presented on stage.

It should be noted that, in any case, putting the one-act play on stage is a

2 This is the activity 'Writing-in-role', a technique of Educational Drama; more information about it can be found in the Glossary.

particularly useful learning process. The group operates like a small troupe, taking decisions collectively, not only about the content and the final form of the text they authored, but also about how the roles are assigned, the acting style, the stage set, the position of the audience, etc. In other words, group members are experientially engaged in the theatrical procedure from the playwriting stage to the performance.

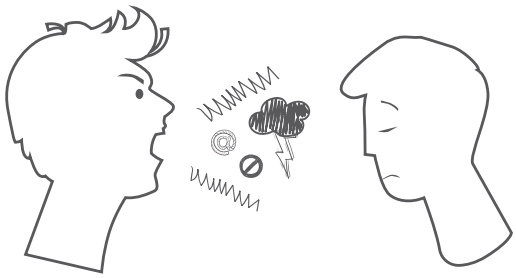
Implementation events - Evaluation

The workshop acquired its current form after it had been tried as a pilot project with groups of teachers, University students and facilitators in various parts of Greece. Since 2017, the workshop has been implemented in the framework of training actions and conferences organised by Education Directorates, teachers' unions and other agencies/bodies in Athens, Thessaloniki, Mytilene, and elsewhere in Greece.

Feedback comments from participants have been positive and sometimes enthusiastic. "We enjoyed the process"; "We had fun"; "We hardly realised how we managed to write a one-act play"; "We were deeply moved", etc. The one-act plays written by the groups do not only focus on xenophobia, but touch on a wide range of racial and social racism issues, stereotypical perceptions, prejudice, and verbal violence in daily life. In some of them, a bitter irony can be perceived, like that in Pinter's play, while in others satire or an intense comic element prevails.

To conclude, the experience from implementing this project has shown that a creative writing workshop, centred on Pinter's one-act play, is a creative learning experience during which participants can collectively explore burning issues of our daily lives and global social reality; what they finally achieve, with the power of the theatre, is to articulate their thoughts in their own voices.

The workshop was designed in response to the violence of the monologue, the imposition of silence on the different 'Other', who is often in the underdog position. In other words, the workshop tries to leave room for dialogue in the context of a class or a broader community, where there are often stereotype perceptions and racist behaviour. In other words, the facilitator who coordinates the dialogue needs to have arguments and reliable evidence concerning the matter discussed.



REQUEST STOP

A play by Harold Pinter

DRAMATIS PERSONAE:
A WOMAN, A LADY, A SMALL MAN

A queue at a Request Bus Stop. A WOMAN at the head, with a SMALL MAN in a raincoat next to her, two other women and a man.

WOMAN (to SMALL MAN):

I beg your pardon, what did you say?

Pause.

All I asked you was if I could get a bus from here to Shepherds Bush.

Pause.

Nobody asked you to start making insinuations.

Pause.

Who do you think you are?

Pause.

Huh. I know your sort, I know your type. Don't worry, I know all about people like you.

Pause.

We can all tell where you come from. They're putting your sort inside every day of the week.

Pause.

All I've got to do, is report you, and you'd be standing in the dock in next to no time. One of my best friends is a plain clothes detective.

Pause.

I know all about it. Standing there as if butter wouldn't melt in your mouth. Meet you in a dark alley it'd be… another story. (*To the others, who stare into space.)* You heard what this man said to me. All I asked him was if I could get a bus from here to Shepherds Bush. *(To him.)* I've got witnesses, don't you worry about that.

Pause.

Impertinence.

Pause.

Ask a man a civil question he treats you like a threepenny bit. (To him.) I've got better things to do, my lad, I can assure you. I'm not going to stand here and be insulted on a public highway. Anyone can tell you're a foreigner. I was born just around the corner. Anyone can tell you're just up from the country for a bit of a lark. I know your sort.

Pause.

She goes to a LADY.

Excuse me lady. I'm thinking of taking this man up to the magistrate's court, you heard him make that crack, would you like to be a witness?

The LADY steps into the road.

LADY: Taxi…

She disappears.

WOMAN:

We know what sort she is. *(Back to position.)* I was the first in this queue.

Pause.

Born just round the corner. Born and bred. These people from the country haven't the faintest idea of how to behave. Peruvians. You're bloody lucky I don't put you on a charge. You ask a straightforward question –

The others suddenly thrust out their arms at a passing bus. They run off left after it. The WOMAN, alone, clicks her teeth and mutters. A man walks from the right to the stop, and waits. She looks at him out of the corner of her eye. At length she speaks shyly, hesitantly, with a slight smile.

Excuse me? Do you know if I can get a bus from here … to Marble Arch?

WORK SHEET

I. PRE-WRITING/READING STAGE

A. Exploring the story

- Read the one-act play paying attention to stage directions.
- Identify the basic elements of the story:
  Persons (Who?)
  Place (Where?)
  Time (When?)
  Incident (What?)
  Cause (Why?)
- Based on the above, draft a two-three-line summary of the story.

B. Exploring the content and form of the text

- Discuss the content and techniques of the playwright, considering the following questions:
- What is the function of the pauses in the one-act play?
- Can you imagine what the reasons might be for the characters staying silent and allowing the woman to carry on?
- What patterns can you identify and what is their purpose, in your opinion? Notice, for example, the beginning and end of the one-act play, as well as the phrases repeated in what the woman says.
- How do you interpret the end of the one-act play?

II. WRITING STAGE

A. Writing activities closely related to Pinter's work

It is clarified that the assignment of writing activities considers the number of participants and the time available. For example, two teams can undertake the activities focused on the silent man and the other two on the woman.

a) The silent man

i) CV Writing

One group writes the small man's CV, stating basic personal data and guessing why he might be silent.

The CV of the silent man

Full name:

Age:

Family Status:

Occupation:
Origin-Nationality:
Interests-habits:
Values-Life attitude:
Other:
He is silent because …

ii) Dialogue Writing

Considering the CV they created, the group invents and writes what the silent man could have said during the pauses, at two phases of the scene, e.g., the beginning and the end.

b) The WOMAN

i) CV Writing

The other group creates the woman's CV stating basic personal data.

The CV of the woman

Full name:
Age:
Family Status:
Occupation:
Origin-Nationality:
Interests-habits:
Values-Life attitude:
Other:

ii) Diary writing

The group that created the woman's CV writes a page of the woman's diary, which comments on the incident from her viewpoint.

B. One-Act Play Writing

Work in groups to create a similar one-act play, using the techniques you identified in the *Request Stop* one-act play. Think of a situation when person A verbally attacks person B, who remains silent, in a public place. Bystanders are also silent.

a) Write a brief two- to three-line summary of the story.

b) Create the CVs of the two main characters, namely A and B.

c) Invent and write the dialogue between the two main characters and the stage directions you consider necessary. Then remove the responses by the character

receiving the verbal attack, so that pauses may be created, and make any changes necessary for the text to 'flow' smoothly. Make sure the words you create for the characters are suitable for oral language and appropriate for the circumstances during the communication incident.

You can also use the improvisation technique during the writing phase. This means that you can alternately write and improvise, until the form of your text is finalised.

d) Don't forget to give a title to your one-act play.

III. POST-WRITING STAGE

Presentation - feedback comments

Every group presents the one-act play they created to the 'plenary', receives feedback comments, and makes improving changes. All groups should be involved not only in writing the text, but also in directing and staging the play.

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ANNEX 1 (p. 130)

Teachers' Training using Theatre/Drama-in-Education experiential learning techniques concerning Human Rights and Refugees

Nassia Choleva, Jenny Karaviti, Nikos Govas

Documents

Photograph from the educational toolkit "Not just numbers" (UNHCR/IOM)

©APF

Extract from the book *Oi Monasteriotes* (Those from Monastery [present-day Bitola]) by Moschos Terzidis

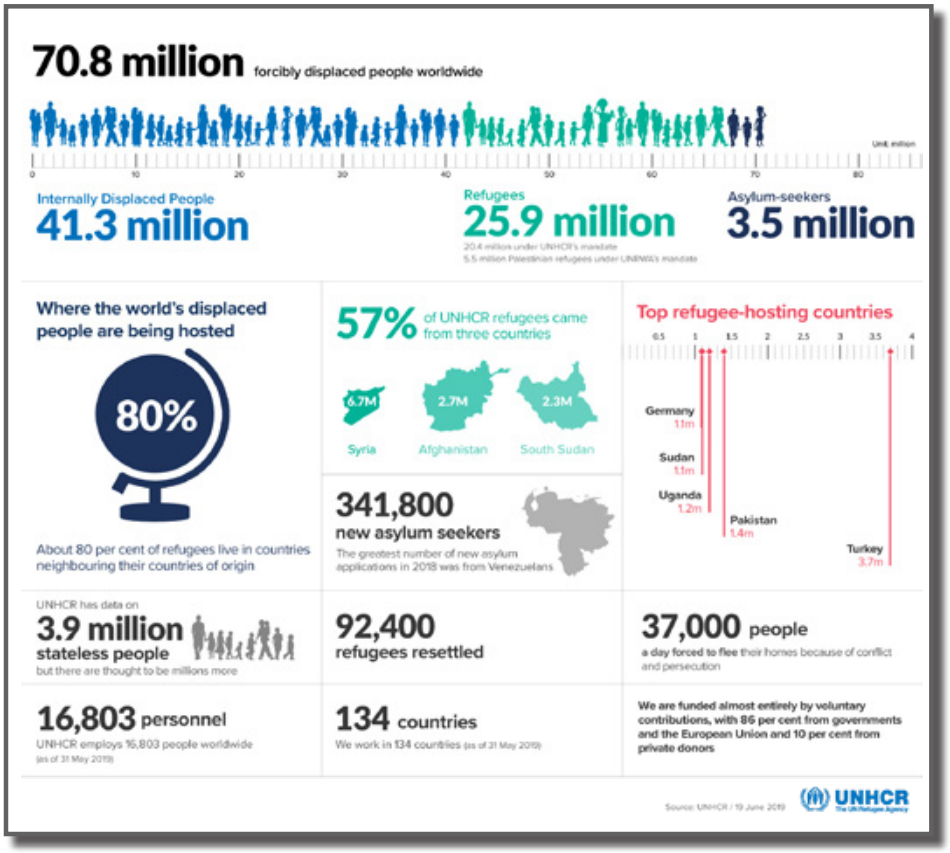
"We were up at dawn. The last things were packed, and the house was left empty. We just left one icon on the wall-stand and a votive lamp burning… Grandpa kept going in and out, his eyes streaming. He had built the house with his own hands. He had raised five children there, organised weddings and burials… He had had so much joy and sorrow in this house… He kept crying, going from room to room crying… We walked all day next to the carts, our hearts heavy. Every little path, every spring, every stone we passed was one more part of life being left behind… We stopped…our first night of being homeless, without a village, without a land to call our own…"

Greek folk song about emigration

I want to go to another land
and stay for thirty days
but the land fooled me
and it took me thirty years.
Please, Other land,
don't make me sick.
Sickness needs a quilt
and warm bedding,
it needs your mum's arms,
your sister's embrace;
it needs your first girl cousins
sitting by your side,
and a big sprawling house
where beds are made and put away.
When a foreigner is healthy,
he is well loved by all.
Yet, with time, sickness comes,
bad, and he is dying.
the foreigner sighed
and the earth trembled:
Oh, I wish I had some water
from my land and
an apple from my own tree
and rosy grapes
from my own vine.

Statistics on people forcibly displaced around the world

(source: UNHCR, June 2019):



Photograph: **A forcibly displaced girl in Ukraine, 2014**
(Perspective. Humanitarian and international affairs magazine, 2015)

Poem: ***Home***

Warsan Shire, Kenya

no one leaves home unless
home is the mouth of a shark
you only run for the border
when you see the whole city running as well

your neighbours running faster than you
breath bloody in their throats
the boy you went to school with
who kissed you dizzy
behind the old tin factory
is holding a gun bigger than his body
you only leave home
when home won't let you stay.

no one leaves home
unless home chases you
fire under feet
hot blood in your belly
it's not something you ever thought of doing
until the blade burnt threats into your neck
and even then you carried the anthem under
your breath
only tearing up your passport
in an airport toilet
sobbing as each mouthful of paper
made it clear that you wouldn't be going back.

you have to understand,
that no one puts their children in a boat
unless the water is safer than the land
no one burns their palms
under trains beneath carriages
no one spends days and nights in the stomach
of a truck
feeding on newspaper
unless the miles travelled
means something more than journey.
no one crawls
under fences
no one wants to be beaten
pitied

no one chooses refugee camps
or strip searches where your
body is left aching
or prison,
because prison is safer
than a city of fire
and one prison guard in the night
is better than a truckload
of men who look like your father
no one could take it

no one could stomach it
no one skin would be tough enough
the
go home blacks
refugees
dirty immigrants
asylum seekers
sucking our country dry
niggers with their hands out
they smell strange
savage
messed up their country and now they want to
mess ours up

how do the words roll off your backs
the dirty looks
maybe because the blow is softer
than a limb torn off
or the words are more tender
than fourteen men between
your legs
or the insults are easier
to swallow
than rubble
than bone
than your child body in pieces.

i want to go home,
but home is the mouth of a shark
home is the barrel of the gun
and no one would leave home
unless home chased you to the shore
unless home told you
to quicken your legs
leave your clothes behind
crawl through the desert
wade through the oceans
drown
save
be hunger
beg
forget pride
your survival is more important

no one leaves home until home is
a sweaty voice in your ear
saying-
leave,
run away from me now
i dont know what i've become
but i know that anywhere

is safer than here.

B. Brecht, ***Concerning the Label Emigrant***

I always found the name false which they gave us: Emigrants.
That means those who leave their country. But we
Did not leave, of our own free will
Choosing another land. Nor did we enter
Into a land, to stay there, if possible for ever.
Merely, we fled. We are driven out, banned.
Not a home, but an exile, shall the land be that took us in.
Restlessly we wait thus, as near as we can to the frontier
Awaiting the day of return, every smallest alteration
Observing beyond the boundary, zealously asking
Every arrival, forgetting nothing and giving up nothing
And also not forgiving anything which happened, forgiving nothing
Ah, the silence of the Sound does not deceive us! We hear the shrieks
From their camp even here. Yes, we ourselves
Are almost like rumours of crimes, which escaped
Over the frontier. Every one of us
Who with torn shoes walks through the crowd
Bears witness to the shame which now defiles our land.
But none of us
Will stay here. The final word
Is yet unspoken.

ANNEX 2 (📖 p. 159)

Embracing refugee children in the classroom and school
An 8-hour teachers' training seminar

Nikoletta Dimopoulou, Nassia Choleva, Sonia Mologousi, Iro Potamousi

Kites by Agenor Asteriadis
(5th & 6th grade reading anthology)

Revolution

From *The Book of Errors* ***by Gianni Rodari***
(Tekmirio Publications, adapted into Greek:
Anna Kostala-Margaritopoulou - Translated from the Greek)

I saw an ant
On a rainy day,
Drenched, taking
Food to the cricket

Everything changes: People,
Fairy tales, a situation...
An ant makes a gift...
The revolution starts

ANNEX 3 (📖 p. 212)

The story of a refugee child
[based on *Karlinchen – Ein Kind auf der Flucht*" by A. *Fuchshuber*,
Translated as *Carly* from German into English by Florence Howe & Heidi Kirk
[in Greek: "Eirene - The Story of a Refugee Child"]
A Drama-in-Education workshop for raising awareness
about the rights of children and refugees
Eirini Marna

Carly - A Refugee's Story

Carly ran away because fire fell from the sky. And she was hungry. And no one cared about a child who was alone and terrified.

Carly ran and ran and didn't stop until she came to a quiet, peaceful village. Two people sat on a bench in the warm sunlight before a house and talked a lot and seemed contented.

Carly was alone and hungry. She asked if she might live there, in the village. And perhaps, they also had a piece of bread or something else she could eat. "Well, something's not right," said one of the villagers. "A child who wanders around and begs for food! Oooh, someone must do something about this. She belongs in an orphanage!" They called the police so that they might catch Carly. But Carly ran away.

Carly came to a forest, where she found a few berries; that made her feel a little less hungry. And, on some moss, she made a soft warm bed. But she still needed more to eat and the night noises in the forest frightened her. No, she couldn't live there forever, all alone. So, Carly wandered again through the woods, following her nose, until she reached the other side.

She entered the land of the Stone-Eaters. They were very friendly and gave Carly a handful of stones to eat. But she couldn't eat stones. So, the Stone-Eaters grew very angry. "Isn't this place good enough for you? If you won't eat what we have got to give you, you may as well leave!" Then Carly thought sadly: "Oh, they don't like me because I am strange and different from them." And that was true. The Stone-Eaters left her standing.

So Carly walked away. Again, she walked through a huge, dark forest. Ahead lay the land of the Silk-Tails. "Welcome! Welcome!" they called and asked what she would like. "Oh, just a small piece of bread, eh, and somewhere to sleep," said Carly. "Oh, that you can have," twittered the Silk-Tails. But then, one of them, standing behind Carly, said in a frightened voice: "It doesn't have a tail!" Now they all wanted to see Carly from behind, and, when they saw that she really had no tail, they said worried: "No, no, you can't stay with us. After all, you don't have a silk tail!"

"But that doesn't matter," Carly tried to comfort them. "I can hang one around me or attach one to me with a safety pin." "No, no, no, no, that won't do!" cried the Silk-Tails horrified. "Only Silk-Tails are allowed to live in our country." Carly pleaded and begged but she had to leave again, even though it was night-time, dark and cold. Carly thought sadly: "They won't help me because I am strange and different from them."

Once again, she started out and at the edge of the forest she came to the land of the Smoky- Crows. Here Carly was greeted warmly. One Smoky-Crow offered her a soft nest, high up in a bare tree, and a dead mouse to eat. It already smelt a bit, which made it especially delicious for the Smoky-Crows. But Carly didn't want to eat the mouse. Just the idea made her sick to her stomach. And she couldn't climb the tree for it was very tall. "You must fly up!" advised the Smoky-Crows. But Carly couldn't climb. "Oh, there is nothing else here," the Smoky-Crows said sadly. So, Carly thought: "They don't understand me because I'm strange and different from them."

There was nothing else to do but move on again. Where the forest ended, she entered the land of the Greedy-Managers. They were rich and lived in large houses and they always had enough to eat. Whatever food was left they threw away. Even their pets enjoyed nothing but the best. When people met in the street, they hugged and gave each other two kisses, one on each cheek. But no one hugged Carly though her hunger and loneliness were as clear as the nose on her face. Shyly, she greeted two people and asked for something to eat and a warm place to sleep. But she offended them! "Beat it! We have nothing to spare!" "Oh, rich people don't know how much hunger hurts!" Carly thought. "I must look for some poor people. They know how painful it is when no one will help you."

She walked to the edge of the city, behind the big factories and the garbage dump. There, poor people lived in small shacks. "Go away?" they shouted when they saw the strange child. "We've no use for you here. We are too many poor people living here; there isn't enough food or space to go round. You have to understand." So, Carly understood that she could not stay there. But she didn't know where else to go. And, to add to her troubles, it began to rain.

Carly walked out of the city and across the fields. Suddenly, she saw a huge tree. In its branches, someone had built a house out of junk. A man sat at the window, looking out and eating a big cheese sandwich.
"Hello! Come over here and get a bit of the cheese sandwich," he called. "Oh, you look hungry and tired. Oh! Rest here, where it's dry and warm."
"Who are you?" asked Carly.
"Mr. Friendly," he said.
"Oh," said Carly. She'd never heard such a name. "Is that what people are called, who are kind to others? I've been looking for you for a very long time. If you'd let me, I'd love to come and live here with you and your family."

So, Carly was invited to stay in their house as long as she wanted.

ANNEX 4 (p. 230)

Following the *Boy with a Suitcase*:
Theatre/Drama-in-Education workshop

Giouli Douvou

Boy with a Suitcase (M. Kenny) extracts from the play

a) SMUGGLER This is how it works. Half the money you give to me. Half the money you give to a friend.
FATHER Who?
SMUGGLER Someone you trust. He holds the money until you get to where you're going. Then you let him know. And he gives the rest of the money to me. Simple.
FATHER How much?
SMUGGLER It's expensive. You want to fly?
FATHER Yes.
SMUGGLER How much have you got?
FATHER WRITES A FIGURE DOWN
SMUGGLER All of you?
FATHER Yes.
SMUGGLER It's not enough.
FATHER If we go by land?
SMUGGLER It's a long way. And dangerous. It's still not enough.
FATHER Naz, wait outside.
NAZ Why?

b) NAZ And then I saw them. My mother and father. I cleaned the window so I could see better. They were standing on a hill. By the road. They were waving. I did look back. My mother was crying. Somebody told me that tears were made of salt water. Each one an ocean. My mother stood like a statue. Beginning to dissolve. Dissolving into salt tears. My father waved. The bus turned a corner. And that was it. I was on my way. I was on my own.

c) NAZ

I watched them going up the mountain as the sun was setting. Climbing higher. I stood there like a fool. The sheep were looking at me. They didn't seem impressed. I thought: What would Sinbad do? Not stay put. So this was my third voyage. I started to follow them. Mountains didn't scare me. I was born in the mountains. And if there was snow. There would be footprints. And I could follow them. So I did. I let Krysia and the shepherd get out of sight. And then started to scramble up. I didn't want them to see me. We reached the snow line just as it was getting dark. I was lucky. There was a moon. I could see their prints in the snow.

d) NAZ

My fourth voyage. the voyage of going nowhere. For two years we worked for him. Saving a little every week. Eating as cheaply as we could. Walking by the sea. Talking about where we were going. My brother, her uncle, talking about where we'd come from. No, that's not true. Me talking about the mountains. Krysia never talking about her family. Falling asleep, dead on our feet at the end of a day. Though Krysia still had the nightmares. Something else that she wouldn't talk about.

e) NAZ

The sailor leaned over to Krysia. He was holding on to the side of the boat. I thought he was going to pull her. But he didn't. He pushed. She opened her mouth to say something. Shocked. But nothing came out. As she fell backwards. And hit the waves. Which closed over her. And so I jumped. I jumped after her. I hit the water with a slap. It took my breath away. I couldn't see her. I was shouting. Krysia! Krysia! But it wasn't doing any good. And I was swallowing too much salt water. I still had my case. It was bobbing about. I grabbed a plank to help me float. I still couldn't see her. I didn't even know if she could swim. I looked up at the side of the boat above me. The sailor was looking down at me. And then the boat pulled away. And I was on my own.

f) NAZ

My Sixth voyage…. Not much to tell. Rowed across a smooth sea… left on a beach just outside a town. Travelled in the back of a wagon… with sheep. Thought of Krysia, but you don't tell stories to sheep. Seventh voyage … back of a lorry. Packed in with boxes of washing powder. Anyway I made it here to my brother' house. In London.

ANNEX 5 (p. 240)

Encountering *Monologues across the Aegean Sea*
A Theatre/Drama-in-Education workshop based on testimonies of unaccompanied refugee children about their journey and dreams

Iro Potamousi, Sonia Monologousi, Giorgos Bekiaris

Monologues across the Aegean Sea
Excerpts

Dream

I dream of a house on a Greek island, where I would go by helicopter. It will be a detached house with a big garden for my dog and my horse. From my previous house I will take my bed, a few clothes and all necessary things for the kitchen. I will make a space where I will hang a lot of pictures of pigeons. In my town in Pakistan we have a lot of pigeons. My friends and I used to gather and play a game. Each one of us would let his pigeons fly free and then call them back. The one who most pigeons came back to was the winner.

Journey

When I set out on my journey I didn't know where it would end. Till then I had had a different view about journeys. I wanted so much to travel. But after all I went through, I changed my mind. Because that was not a normal journey. We didn't know what to take along and we didn't have what was needed. We hadn't arranged for a ticket beforehand, since we didn't know our destination… I completed the journey alone. It didn't matter at all to me where it would end. The only thing that mattered was to leave my country safe and live in a world without war.

Goal

I've been walking for three years now…

Now I am 16 years old and I live in Greece. I have a strong mind and will, so it's easy for me, to quickly learn how to read and write a foreign language. I am happy that, little by little, I can communicate with the people around me. At times like this, I wish I had wings so that I could fly and meet my friends again. That would make me feel so happy and free!

Memory

I have so many memories, I am so nostalgic for my country! There is one place on earth that I love more than anywhere else. It's my uncle's garden; a garden full of trees and fruits and a spring with crystal clear water. That's where I went when I felt sad to calm myself down. If I could speak to this garden, this is what I would say: "I wish all your vines be loaded with fruit, now in the summer. I miss you so much! I'd like to sit by your spring. I'd like to be there, with my feet in the water and just listen to the birds sing; nothing more. I would like to speak to the 'elderly' trees, may they still be alive."

Obstacle

Ever since I remember myself, I grew up like a small green tree, growing up like all small trees. My parents, like the earth, watered me and gave me whatever I needed. But, suddenly everything changed. Disasters replaced good times. The war broke out. And I found myself all alone, like a small, weak tree in the middle of the storm. I had to leave; I had no other choice.

ANNEX 6

Additional Sources

This annex presents a rough mapping of similar training programmes that produce useful educational material in Greece. The list is indicative.

It Could Be Me – It Could Be You Project - Useful material
Organised by the Hellenic Theatre/Drama & Education Network (TENet-Gr)
http://theatroedu.gr/Τι-κάνουμε/Προγράμματα/Κι-αν-ήσουν-εσύ/Χρήσιμο-υλικό

Hellenic Theatre/Drama & Education Network (TENet-Gr)
Useful Material: www.theatroedu.gr

UNHCR – Representation in Greece
Educational Material : https://www.unhcr.org/gr/ekpaideutiko_yliko
Sources and Publications: https://www.unhcr.org/gr/resources_and_publication
Educational material in English: https://www.unhcr.org/teaching-about-refugees.html

You and I Together
Educational Programme for Education in Human Rights Education
Amnesty International
https://www.amnesty.gr/ekpaideusi
https://www.amnesty.gr/didaxe-ta-anthropina-dikaiomata

Europe in Perspective
Transnational Training on Diversity in Cultural Learning
Organised by German Federation for Arts Education and Cultural Learning, Germany
Creativity, Culture and Education, England
https://europe-in-perspective.eu/

Human Rights for Beginners
An Educational programme to promote democratic culture and cultivate active citizenship within the school environment.
(Based on the Council of Europe educational programme "Free to Speak, Safe to Learn - Democratic Schools for All")
Organised by The Council of Europe, in cooperation with:
The Greek Ministry of Education and Religions; Office of the National Rapporteur for Combating Human Trafficking at the Greek Foreign Ministry
https://humanrightsforbeginners.gr/index.php

Life Skills
Life Skills: Raising Active Citizens
Organised by The British Council
https://www.britishcouncil.gr/life-skills/about/methodology

To Living Democracy
Educational platform promoting Democracy and Human Rights at schools. Combined lesson plans with ideas about action in the classroom.
Organised by The Council of Europe
https://www.living-democracy.com/el/

Inclusion of refugee children in Greek Schools
Organised by The European Wergeland Centre
The European Wergeland Centre
Human Rights 360
Sol Crowe
EEA/Norway Grants
http://www.theewc.org/Content/Home/News/New-EWC-Project-launched-in-Athens

School synergy for Democracy in Education
Organised by EUDEC Greece - European Democratic Education Community®
https://sympraxisxoleiwn.home.blog/

Teach4Integration
Training programme for the creation of educational material Organised by UNICEF;
National and Kapodistrian University of Athens, Greece; Aristotle University of Thessaloniki, Greece;
University of Thessaly, Greece;
University of Ioannina, Greece;
University of Crete, Greece
https://www.teach4integration.gr/

ANNEX 7

Index of exercises, techniques and games

This is an alphabetical list of all techniques, exercises and games mentioned in the book so that they can be easily accessible. Their name may be slightly different from workshop to workshop. The descriptions contained in this book are not a recipe for any given situation. The session duration and the goals set affect the way an activity is applied/used at different occasions. Readers should read the entire text an exercise is contained in, to fully comprehend the context, goal and limitations at any given time.

Project Overview

It Could Be Me – It Could Be You **Project in numbers (2015-2019):**

- Over 19,000 students
- Over 300 schools
- 70 towns
- 1,379 students' workshops,
- 75 interactive performances
- 60 school festivals and action days
- Over 8,000 teachers and members of local community
- 261 training seminars/workshops for teachers
- Over 150 project trainers, drama pedagogues and facilitators engaged
- Collaboration with over 60 Local Educational Authorities, 10 University Departments, 20 Municipalities, Festivals, Museums, other community organizations

The People involved (2015-2019)

Hellenic Theatre/Drama & Education Network (TENet-Gr)

General Coordinator: Nikos Govas

Coordinators of Training Actions: Nassia Choleva, Jenny Karaviti, Eirini Marna

Regional Coordinators: Giorgos Bekiaris (Western Greece & Ionian Islands); Sonia Mologousi (Southern Greece & Aegean Islands); Nikoletta Dimopoulou (Southern Greece & Aegean Islands); Jenny Karaviti (Northern Greece); Christina Krithari (Central Greece); Antigoni Tsarbopoulou (Northern Greece)

Evaluation Consultant: Eleni Kritikou

General Manager: Yanna Papadopoulou

Monologues across the Aegean Sea Action coordinator: Hara Tsoukala

Local Coordinators: Katerina Alexiadi (Attica), Kalliopi Voulgari (Achaia), Fotini Dimouli (Corfu), Evgenia Zagoura (Corfu), Pinelopi Kazakoni (Arcadia), Elpida Komianou (Argolis), Dimitris Konetas (Ioannina), Christodoulos Kotsinas (Thesprotia), Thalia Lambrinou (Laconia), Afroditi Madika (Kozani), Eirini Marna (Drama), Sylvia Misirli (Phokis), Aglaia Naka (Larissa), Nektarios Xanthoudakis (Chania), Artemis Papakonstantinopoulou (Egialia), Dionysis Pavlou (Lesvos), Dimitra Tzanetaki (Messenia), Georgia Tzilou (Messenia), Christos Rahiotis (Chania), Antonella Hira (Karditsa)

Assistant Regional Coordinators: Katerina Alexiadi (Southern Greece & Aegean Islands), Christina-Maria Amanatiadou (Northern Greece), Achileios Koutelidas (Central Greece), Artemis Papakonstantinopoulou (Western Greece & Ionian Islands), Afroditi Rizou (Northern Greece), Eva Tsarmaklioti (Central Greece)

Secretariat & Technicians: Eleni Marra, Nadia Zafeiropoulou, Martina Gomez, Vassia Kossiva, Louiza Nikolaou, Paris Tsekouras, Vasiliki Faki

Trainers, Trainers' Trainers, Animators/Facilitators, Seminar Assistants

Anthoula Aidoni, Andreas Albanis, Katerina Alexiadi, Giouli Alexiou, Christina-Maria Amanatiadou, Foteini Antoniadi, Eleni-Anna Apostolaki, Dimitris Apostolopoulos, Labros Arapakos, Artemis Arkoumanis, Dionysia Asprogeraka, Avra Avdi, Kusha Bahrami, Stathis Balias, Giorgos Bekiaris, Marilena Bekri, Christos Bournakas, Brendon Burns, Eirini Chairetaki, Christos Chaskis, Zenovia Chatzaki, Aggeliki Chatzi, Anna-Maria Chatzi, Aris Chatzistefanou, Zografos Chioteris, Nassia Choleva, Giorgos Chousakos, Nikoletta Dimopoulou, Triantafyllia Dimopoulou, Kostas Dinas, Anna Dougali, Anna Dougani, Maria Douni, Giouli Douvou, Sonia Dova, Eleni Drivakou, Vassiliki Fagrida, Leda Farakouki, Plousia Farfaraki, Giorgos Floros, Giannis Floulis, Thanos Floulis, Despoina Founta, Niki Fragelli, Dimitris Galanakis, Elena Gianniki, Betty Giannouli, Niki Goda, Giorgos Gogos, Stefanos Gogos, Reza Golami, Martina Gomez, Panoraia Gousi, Ioanna Goutziamani, Nikos Govas, Hamid Hasani, Antonella Hira, Vicky Iakovaki, Georgina Kakoudaki, Mary Kaldi, Thomas Kalimeris, Giannis Kamarianos, Konstantinos Kaperonis, Elsa Karakasidou, Tsabika Karakiza, Katerina Karamatsiou, Eirini Karamitsa, Konstantinos Karanikas, Jenny Karaviti, Eleni Kargatzi, Myrsini Karmatzoglou, Christos Karystinos, Maria Katsiava, Pinelopi Kazakoni, Alexandros Keten, Katerina Kitidi, Eleni Kitsou, Vasilis Klisiaris, Evdoxia Kobiadou, Sergios Kobogiorgas, Elpida Komianou, Dimitris Konetas, Stella Kontou, Meropi Kopa, Anastasia Kordari, Diana Kossenaki, Christodoulos Kotsinas, Marios Koukounaras-Liagkis, Manto Kouretzi, Dimitra Koutelida, Achilleios Koutelidas, Giannis Koutroumanis, Sofia Koutsou, Christina Krithari, Pantelis Kyprianos, Konstantinos Kyriakou, Ioanna Kyritsi, Vera Lardi, Phrixos Lemonis, Antonis Lenakakis, Anneta Liaptsi, Aphroditi Madika, Kostas Magos, Alexandros Magouliotis, Dimitris Magouliotis, Ahmad Al Manala, Eirini Marna, Maria Mentizi, Marilia Mersiniadi, Ilias Mintsoudis, Pantazis Miteloudis, Vasilena Mitsiadi, Despoina Mitsiali, Ioanna Mitsika, Sonia Mologousi, Giorgos Moschos, Aglaia Naka, Greg Naughton, Nazir-Pavlos Nazar, Abdul Hussain Nazari, Ahmad Nazari, Beniamin Nematimogadam, Anastasia Nikitara, Sofia Nikolaidou, Louiza Nikolaou, Olga Orfanidou, Panagiota Paltidou, Gianna Papadopoulou, Eleni Papageorgiou, Kostis Papaioannou, Agathi Pappa, Xenia Passa, Ioanna Pavlidou, Athanasios Pavlis, Eleftheria Petraki, Myrto Pigkou-Repousi, Alexandra Politaki, Iro Potamousi, Yiolika Poulopoulou, ita Poutachidou, Eleni Poziou, Paris Psarris, Vasillis Psyllas, Christos Rachiotis, Aphroditi Rizou, Maria Samara, Vasiliki Sarantea, Katerina Sarantidou, Rizwan Sarwar, Natasa Sfendylaki, Eleftheria Sikinioti, Maria Silva, Panagiota Sitou, Giorgos Skariotis, Foteini Spanou, Eleni Stamouli, Tina Stavrinaki, Katerina Stefanou, Maria Steiakaki, Christina Stouraiti, Eleni Svoronou, Andriana Tavantzi, Melina Tavoulari, Chrysa Tefa, Lefteris Tektonidis, Aggelina Tersenidou, Vivi Theodorakopoulou, Stella Tofea, Foteini Toumanidou, Panagiota Triantafyllou, Antigoni Tsarbopoulou, Eva Tsarmaklioti, Dimitra Tselegeridou, Nadia Tsene, Sofia Tsirigoti, Hara Tsoukala, Aggelos Vallianatos, Alkistis Vasilakou, Panos Vassilopoulos, Vicky Vavva, Evgenia Vgage, Stelios Vgages, Elena Visseri, Vasillis Vopis, Kalliopi Voulgari, Sofia Voulgari, Dimitra Zacharouli, Pantelis Zafeiriou, Stefanos Zarka, Maria Zografaki, Eirini Zoi, Christina Zoniou, Christina Zouridou.

UNHCR, the UN Refugee Agency

Despina Anagnostou, Communications/Public Information Unit
Popi Dionysopoulou, Communications/Public Information Unit
Stella Nanou, Communications/Public Information Unit
Evangelos Papadakis, Communications/Public Information Unit
Eva Savvopoulou, Communications/Public Information Unit
Marina Nasika, Programme Unit
Andromachi Papaioanou, Programme Unit
Violeta Petridou, Programme Unit
Juliette Tassy, Programme Unit
Dora Kokozidou, Protection Unit
Eleni Mpletsa, Protection Unit
Konstantinos Papathanasiou, Protection Unit
Margaritis Petritzikis, Protection Unit
Chrysanthi Tatsi, Protection Unit

The Partners

The **Hellenic Theatre/Drama & Education Network (TENet-Gr)** is a professional association of members (theatre/drama pedagogues, theatre theorists, artists, etc), who have long experience in the theatre, Educational Drama, theatre in the community and active citizenship. TENet-Gr has 20 years of experience in educating/training adults, designing/planning training actions and educational/drama-in-education programmes, supporting creative initiatives and voluntarism.

Hellenic Theatre/Drama & Education Network
member of International Drama/Theatre and Education Association (IDEA)

www.TheatroEdu.gr

UNHCR, the **UN Refugee Agency**, is a global organisation dedicated to saving lives, protecting rights and building a better future for refugees, forcibly displaced communities and stateless people. UNHCR has been present in Greece since March 1952, working closely with the Greek authorities, non-governmental organizations and other bodies with the view to ensure the protection of refugees and asylum seekers. Furthermore, UNHCR is providing information and tries to raise awareness about refugee issues with the aim to promote tolerance and respect for the rights of refugees. These efforts include the production of educational material, the organization of an annual student contest on refugees and the development of educational programs, targeting teachers, schools and young people.

UNHCR
The UN Refugee Agency

www.unhcr.gr

Authors' CVs

Avra Avdi is a Language and Drama teacher. She worked in secondary education as a Language teacher as well as a Cultural Advisor (1982-2011). For 15 years (2001-2016) she taught two Process Drama courses at the School of Drama, Aristotle University of Thessaloniki, Greece. She has been systematically involved with Drama-in-Education and school theatre, employing knowledge gained from postgraduate studies and related research. She has led seminars on teacher's training and published a variety of articles on school theatre. Together with Melina Chatzigeorgiou, she co-authored two books "*The Art of Drama in education. 48 proposals for drama workshops*" (Metaixmio, 2007) and "*When the teacher is in role. 50 proposals for drama workshops with Teacher in Role*" (Metaixmio, 2018). In terms of language teaching, she has long experience in teaching and staff training, and has authored several texts in this field. More specifically, she has authored, as part of a team, "*Ekfrasi-Ekthesi*" (Expression-Dissertation, 1985-89), Curriculum on Greek language (1998), "*Polytropi Glossa*" (Digital Educational Material, 2017).

Giorgos Bekiaris is a teacher and theatre theorist. He is a facilitator for theatre/drama play of primary school children and adolescents. He has worked, in particular, with alternative uses of shadows in theatre and has directed the stage performance of the Educational Theatre Group PAiTheA, of which he is a member, "*To gaitanaki ton skion kai ton chromaton*" ["*The Maypole dance of Shadows and Colours*"]. In the context of the same group, he participated in creating an educational theatre/drama programme for students titled "*349 more...*" using techniques of Drama-in-Education and Forum Theatre to combat school bullying. He has participated in authoring course syllabuses and a Manual for Teachers on Educational Theatre/Drama in compulsory education, as well as the purposes of curriculum subject Theatre Play & Dramatization of texts at Secondary Art Schools. Since 2015 he has participated in the *It Could Be Me – It Could Be You* project as a regional coordinator for Western Greece and a trainer at seminars.

Brendon Burns is an experienced director and facilitator, who has led major participatory and educational theatre projects in the UK, Europe, and West Africa. He is currently Head of Applied Theatre and Community Drama at The Liverpool Institute for Performing Arts. Previous posts include artistic director of Solent Peoples Theatre, Indefinite Article and First Draft Theatre and associate director posts at Proteus Theatre and The Haymarket, Basingstoke. As a playwright, he has written numerous original plays and adaptations, including the first conventional theatre adaptations of Margaret Attwood's *The Handmaid's Tale*, Aldous Huxley's *Brave New World* and John Boyne's *Boy in the Striped Pyjamas*. He trained as an actor at the Arts Educational School, London and later completed postgraduate research degrees in Theatre in Education at the University of Middlesex, and Rhetoric at Royal Holloway, University of London.

Nassia Choleva is a drama facilitator and teacher, and a Ph.D. student at Aristotle University of Thessaloniki, Greece (School of Early Childhood Education), researching the contribution of drama to in-service training of teachers on human rights education. She is a Drama/Theatre Studies graduate and holder of a Master's degree in Applied Drama (Theatre/Drama, Education/Social Intervention) from Exeter University, UK. She works with people of different age

groups as well as different learning, physical and other abilities, in formal and non-formal education. She also trains educators in the use of drama in teaching. She has written educational materials (individual and collective publications), resulting from Drama Education projects, in which she participated (planning and/or implementation) for the Hellenic Theatre/Drama & Education Network (TENet-Gr), Action Aid Hellas and UNHCR-Greece. She has also participated in the Board of Experts of the Institute of Educational Policy, for the Curricula of Arts and Culture of "New School" (2011). She has served the Hellenic Theatre/Drama & Education Network (TENet-Gr) from different posts (Board of Directors, International Affairs, *Education & Theatre' Journal,* Projects Working Group, Publications, etc). In collaboration with Nikos Govas, she created the *It Could Be Me – It Could Be You* Drama Education Project concerning Human Rights & Refugees, which she currently serves as trainers' training supervisor, project advisor, and teachers' trainer.

Nikoletta Dimopoulou is a graduate of the Theatre Department of the School of Fine Arts at Aristotle University of Thessaloniki, Greece and holds an MA in International Performance Research (Amsterdam, Belgrade). She designed the "Europe on Stage" course in Germany, for the purpose of managing social discrimination and eradicating international stereotypes through theatre, as well as the Summer School in Performing Arts for adolescents organised by the British Council in Athens, Greece. She is a trainer for the Life Skills Programme. Since 2016 she has been a member of the Hellenic Theatre/Drama & Education Network (TENet-Gr), and since 2018 she has been a regional coordinator for Southern Greece and the Aegean Islands for the *It Could Be Me – It Could Be You* project. She works with 'Epikentro', Actionaid in organising theatre workshops for children. She is a co-founder of Heterotopia, a cooperative enterprise involved in Museum Theatre research and practices.

Popi Dionysopoulou is a graduate of the Department of Early Childhood Education of the National and Kapodistrian University of Athens, Greece, with a postgraduate specialization in Education in Human Rights in Athens and London. She has collaborated with UNHCR, Amnesty International and other bodies/agencies, in non-formal education and experiential learning programmes on human rights and the rights of refugees. She has worked at schools as a primary education teacher. Since 2016, she has been working with UNHCR-Greece as a Youth Project Assistant.

Giouli Douvou was born and lives in Patras, Greece. She studied Theatre at the University of Patras, Greece and received pedagogical training. She holds an MA on Dramatic Art and Performing Arts in Education and Lifelong Learning from the University of Peloponnese, School of Fine Arts, Department of Theatre Studies. She coordinates the Theatrical Workshop for Children, Adolescents and Adults of the Municipal and Regional Theatre of Patras. She co-created the Intercultural Workshop of the Municipal and Regional Theatre of Patras and co-created, in 2006, the theatrical laboratory 'Epi drasei' (In action) for children and adults. She has been teaching at Primary, Secondary and Post-Secondary Education for 17 years. She facilitates teachers' training workshops organised by the Hellenic Theatre/Drama & Education Network

(TENet-Gr), the Municipal and Regional Theatre of Patras, the Athens & Epidaurus International Festival (Educating the public in Ancient Drama), the Municipal Museum of the Kalavrita Holocaust, the University of Patras, etc. She has participated and organized seminars and master classes on acting, directing, team building, drama teaching and drama therapy. She has worked in many theatrical plays and pedagogical-theatre programmes.

Panagiota-Betty Giannouli holds a BA in Sociology and a Ph.D. in Theatre/Drama Pedagogy. Since 1998, her work has included planning and delivering teachers' training seminars, theatre workshops and projects for teachers, theatre pedagogues, children, and young people in Greece and other countries and organising international conferences on Drama-in-Education. Her research interests and practice have included theoretical and practical uses of drama/theatre as an educational medium, cultural action, and social intervention. Since 2010, she has been working in programmes focusing on reconciliation through the Arts, peer-mediation and conflict resolution and has participated in related festivals as a leader of young people's theatre groups. She is a member of the editing committee of the *Education & Theatre Journal*. She is a founding and active member of the Hellenic Theatre/Drama & Education Network (TENet-Gr) and has held the positions of Chairperson (2008–2011) and Deputy Chair (2017–2020) of the Association Board. For 25 years she taught in Secondary Education state schools, where she also served as head teacher. In 2017 she started teaching at the National and Kapodistrian University of Athens, Greece (Department of Early Childhood Education, TEAPI).

Nikos Govas is an experienced theatre/drama pedagogue. He founded and chaired the Hellenic Theatre/Drama & Education Network (TENet-Gr) (1998–2008). He is Chief Editor of the *Education & Theatre Journal* (Athens, Greece) and was member of the Editorial Board of Research in Drama Education (2012–2017). He worked in secondary education schools (1982–2014) and has served as a Cultural Programme Coordinator for the Secondary Education Authority of Eastern Attica (Greece), developing teachers' networks, training courses and several art projects. He has written and edited several books and articles on theatre/drama and education. He has worked as a drama/theatre tutor in teachers' in-service training courses, at Universities, municipal theatres, associations, etc. Since 2015, he has been coordinating the *It Could Be Me – It Could Be You project* implemented by TENet-Gr in collaboration with UNHCR-Greece.

Georgina Kakoudaki is a theatre theorist and director. In the last 12 years she has been professionally directing performances catering for adolescent and young audiences; she promotes a multi-faceted, educational theatre/drama programme related to performances for audience members, school classes and schoolteachers. She has been systematically working in the field of adult education and actors' artistic education. She has taught at all educational levels and University schools of theatre and education. She has written manuals for Teachers at Secondary Art schools under the Institute for Cultural Education (IEP) on "*Directing for the Theatre*" and "*Aesthetics and Directing for the Cinema*", as well as the schoolbook "*Theatre and Drama Education*" for Youth & Lifelong Learning Education. From 2016 to 2019 she was an advisor for educational programmes at the Festivals of Athens and Epidaurus, Greece and in charge of the Epidaurus Lyceum International Summer School for Ancient Greek Drama Studies.

Jenny Karaviti is a Greek language teacher and theatre/drama pedagogue. She studied at the National and Kapodistrian University of Athens, Greece, at the University of Essex and the Royal Holloway University of London. She is a founding member of the Hellenic Theatre/Drama & Education Network (TENet-Gr), has been a member and chairperson of its board, a founding member and coordinator of its office In Northern Greece. She is a member of the Editing Committee of the Education & Theatre Journal and of the Creative Expression Group, which voluntarily created and provided the multimedia project "*Polytropi Glossa*" to the Centre for the Greek Language. In the context of participating in designing and implementing Network training programmes, she participated in coordinating and implementing the programme "Europe in Perspective: Transnational Training on Diversity in Cultural Learning" in Greece (2016-2019). Since 2015 she has been participating in the *It Could Be Me – It Could Be You* project, as a regional coordinator for Northern Greece (2017-2019), an advisor on training actions (2019), an adult trainer and animator of students' groups.

Marios Koukounaras-Liagkis studied Theology (BA, MA, Ph.D.), Greek Literature (BA) and Social Pedagogy (PostDoc). He is an Assistant Professor of Religious Education at National and Kapodistrian University of Athens (UOA), Greece. He worked as a Religious Education teacher and as a Consultant to the Minister of Education and Religious Affairs. His research interests focus on Religious Education (learning and teaching), Curriculum, Teachers' professional development, Human Rights, Inclusive Education and Drama/Theatre in Education. His publications include 8 books and numerous articles. He is currently working as a coordinator on an Erasmus+ (KA2) project on the teaching of Competencies of Democratic Culture, as the Director of the Continuing Education and Lifelong Learning Unit of the UOA, as an expert in RE Curriculum development (Institute of Educational Policy), and as a project trainer and expert in 'School for all' - Integration of refugee children in Greek Schools (Wergeland Centre and Greek Ministry of Education and Religious Affairs).

Manto Kouretzi is a kindergarten teacher and theatre/drama pedagogue, specialised in Aesthetic Education & Greek Culture. She participated in teachers' training and the design/planning of projects, actions, and committees of the MELINA Programme (1994-2004). She taught at: Regional Training Centres (PEK) and the Institute of Continuous Adult Education (IDEKE) (1995-2002). She participated as a National Centre for Public Administration & Local Government (EKKDA) trainer in the Programme: "Implementing contemporary Educational methods at state Nursery Schools". She has authored material for educational books and journals. She is a rapporteur for the Account for employment and vocational training (LAEK), regarding the training of Pre-school Pedagogues. She has designed/organised workshops for theatre play for university students, unemployed young people (General Secretariat for Youth) and has participated in the team of scientific support and production of training material for specialised art teaching for the "New School" (Greek Ministry of National Education and Religions - Organisation and Operation of Teachers' Training Agency - OEPEK). She participates as a speaker at seminars, day-meetings and for various agencies, associations, and organisations. In 2009 she founded "Play School", a Cultural Education Workshop, which she is running.

Christina Krithari is a theatre theorist, a graduate of the Theatre Studies Department of the University of Peloponnese, Greece, specializing in Acting and Directing. She has also studied at Charles de Gaulle Lille 3, France and carried out her practical training at Teatro della Limonaia in Florence. Her dissertation was on the Theatre of the Oppressed in the

field of rehabilitation. She worked as a theatre/drama pedagogue on programmes, such as "*Diafyges*", "*You, like me*". She teaches Drama-in-Education at primary schools. She is an associate of the Municipal Theatre of Trikala, where she works as an animator with children's and adults' groups, as an assistant director for professional performances and as a director of the Experimental Theatre performances. She is a member of the Hellenic Theatre/Drama & Education Network (TENet-Gr) (member of the Board of Directors since 2016.) Krithari started as a trainee trainer/animator with the *It Could Be Me – It Could Be You* project in 2015, and she has been a regional coordinator for Central Greece since 2017.

Antonis Lenakakis is an Associate Professor of Drama/Theatre Pedagogy at the Department of Early Childhood Education, Faculty of Education, Aristotle University of Thessaloniki, Greece. He studied Education, Sociology, Intercultural Education, Cultural Studies and Drama/Theatre Pedagogy at the Universities of Crete, Essen, Berlin, and Cyprus. He received his Master's degree and his Ph.D. from Berlin University of the Arts. He has worked as a teacher in Primary Schools in Crete and Thessaloniki. He has taught at the Institute of Theatre Pedagogy, Berlin University of the Arts and at the Department of Preschool Education at the University of Crete, and the Department of Early Childhood at the Universities of Thessaly and Thessaloniki. He has published articles in scientific journals and presented papers at numerous conferences in Greece and other countries.

Kostas Magos is an Associate Professor of Intercultural Education in the Department of Early Childhood Education, University of Thessaly, Greece. His research interests focus on the theory and practice of intercultural pedagogy, action research and design of intercultural educational material.

Eirini Marna holds a degree in Early Childhood Education from the Aristotle University of Thessaloniki, Greece (1995-1999) and completed Postgraduate Studies in Theatre-in-Education in the United Kingdom, University of Exeter (2000-2001); she also holds an MA in Applied Drama from France (DEA, Institut d'études théâtrales (2003-2004), University of Sorbonne Nouvelle-Paris III). She has participated in various Theatre-in-Education programmes (Archaeological Museum of Thessaloniki etc.), has organised Drama-in-Education seminars in primary and secondary education, and has collaborated with drama groups. She teaches various theatrical techniques to amateur theatre groups of adults and directs their theatrical performances related to the local history of the region where she lives. She has participated in storytelling seminars in Greece and France, and she likes to narrate the fairy tales she loves. She works at a state primary school. She is a facilitator and trainer in the *It Could Be Me – It Could Be You* project implemented by the Hellenic Theatre/Drama & Education Network (TENet-Gr) in collaboration with UNHCR-Greece.

Sonia Mologousi is a theatre theorist and Theatre/Drama pedagogue, a graduate of the Department of Theatre Studies, University of Patras, Greece and University of Warwick, UK, where she completed her post-graduate studies in Drama-in-Education. She has been working as a Theatre/Drama pedagogue at municipalities and primary education schools since 2008, while she has also been an animator at workshops for children, adolescents, adults, and

teachers, in cooperation with Directorates for Education throughout Greece, with the British Council, the Second Opportunity School (SDE) at Prisons, with the National and Kapodistrian University of Athens (Learn Inn), Greece and the Hellenic Theatre/Drama & Education Network. Since 2015, she has been a trainer/animator for the *It Could Be Me – It Could Be You* project and became coordinator for Southern Greece and the Aegean Islands in 2017.

Iro Potamousi - Sociology (BA), Drama/Theatre in Education (MA), Pedagogy (Ph.D. candidate). She studied Sociology at Panteion University, Athens, Greece and completed her Master's degree in Drama/Theatre in Education at the University of Warwick, U.K. In 2018 she became a Ph.D. candidate at the Department of Pedagogy of the University of the Aegean, Greece. She has worked in both formal and non-formal education settings, focusing on teenagers and young adults, on teachers' training, and educational and social intervention programmes for vulnerable groups. Her expertise lies in group dynamics, collaboration, and group empowerment, as well as social intervention and change. She is a researcher and practitioner and has worked with various organisations and universities in Greece and abroad (National and Kapodistrian University of Athens, Greece, University of the Aegean, Greece, Warwick University, UK, Liverpool Institute for Performing Arts, UK, Pedagogical University of Zurich – Switzerland, Council of Europe & Wergeland Centre, Greece and Norway, UNHCR & TENet-Gr, Greece, Action Aid & TENet-Gr, Greece). Since 2019, she has been a teacher/pedagogue and general manager at Learn Inn EKPA, a lifelong learning organisation of the National and Kapodistrian University of Athens (www.learninn.gr).

Katerina Poutachidou holds a Master's degree in Drama in Education from the Janacek Academy of Performing Arts (Brno, the Czech Republic), with many years of experience in Educational Drama. She has taught at theatre clubs, private and state schools, and municipal enterprises in Thessaloniki. She coordinates seminars and experiential workshops in Greece and other European countries. She organised youth exchange programmes with European countries. She directed/dramatized tens of plays, including Black Light Theatre (in Prague), Mime, Commedia del' Arte, Puppet Theatre, Street Theatre, Forum Theatre, etc. Since 2007 she has been active in education in Melbourne and, in the last 8 years has worked as the person responsible for artistic events at the schools of the Greek Community of Melbourne and Victoria, undertaking a series of children's stage performances with CD & A children's group, experiential workshops and major productions with Greek schools. For the last 4 years she has been coordinating the Creative Drama & Arts group at the Greek Community of Melbourne.

Rita Poutachidou is a musical actress and theatre/drama pedagogue. She graduated from the Music - Drama Department of the Brno Conservatory in the Czech Republic. She taught Theatre/Drama-in-Education to teachers at the Regional Training Centres (PEK) of Thessaloniki and at Secondary Teachers' Training Schools (SELME). She has organised, taught, and directed while working with theatre groups with the Municipalities of Thessaloniki, Ampelokipoi, Triandria, Diavata, Agios Georgios in Greece. She was an artistic associate of the Organisation of Cultural Capital of Europe "Thessaloniki 1977". She organises educational theatre/drama projects at educational and cultural institutes and camps in Greece and other countries (Czech Republic, Australia, Germany, Denmark). In 1983 she founded 'POUPOULO', a Theatre and Fine Art Centre, where she teaches, acts, and directs drama groups of children, young people, and adults to date. She was honoured with an award presented by UNESCO in the context of

"Women Creators of Two Seas". She was a member of the judges' committee for the Region of Central Macedonia, at the Panhellenic Art Competition organised by the Greek Ministry of Education (theatre/drama).

Eva Savvopoulou is a lawyer specialised in International Law. Since 2012, she is a member of the Communications and Public Information team of UNHCR in Greece, mainly focusing educational and awareness raising activities.

Antigoni Tsarbopoulou is a primary school and language teacher with a Post-graduate Education Diploma (MDE) from the School of Primary Education, Aristotle University of Thessaloniki, Greece. She has attended courses at the Acting and Dramatic Expression Workshop of the Experimental Art Theatre of Thessaloniki, later Centre for Theatre Research of Thessaloniki (KThETh). She has participated in the design/planning and implementation of numerous training programmes for teachers and in production of educational material. Indicatively: Reading relay race (National Book Centre of Greece - EKEVI); Education for Muslim Minority Children in Thrace, Greece; National and Kapodistrian University of Athens, Greece; Digital File of the National Book Centre of Greece - EKEVI: *The foreigner, images of the 'other' in literature*; PROTEAS Digital scripts, Centre for the Greek Language. She is a member of the Hellenic Theatre/Drama & Education Network (TENet-Gr) and, as of 2018, she has been a coordinator for the "*It Could Be Me – It Could Be You*" project for Northern Greece.

Hara Tsoukala is a graduate of the Economic University of Athens (ASOEE), Department of Economic Science and of the University of Kent (UK), MA in Economics. She also holds a diploma in Education from the Superior School of Pedagogy/Vocational/Technical Education (PATES/SELETE). Until June 2014 she worked as a teacher at state comprehensive Upper Secondary Schools. She was the facilitator of the theatre/drama group of the Comprehensive Upper School of Vouliagmeni, where she directed 16 stage performances. Her group participated in the *Gaza Monologues* festival with a short stage scene. She was a founding member of the Hellenic Theatre/Drama & Education Network (TENet-Gr) and she coordinated the Athens Office from 2015 to 2017. In 2016 she undertook the coordination of the Action *Monologues across the Aegean Sea* of the *It Could Be Me – It Could Be You* project and edited the publication of the same title (in Greek and English). In 2017 she participated as a facilitator at the Theatre workshops of the Second Opportunity School (SDE) at Korydallos Prison, in the context of the Network programme. Since April 2017 she has been the chairperson of the Board of the Hellenic Theatre/Drama & Education Network (TENet-Gr).

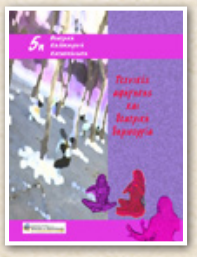
Aggelos Vallianatos holds a Ph.D. in Theology from the National and Kapodistrian University of Athens, Greece; he is an RE teacher. From 2003 to 2018 he worked as a School Counsellor in Athens. Since 2005, he has been organising and participating in adult training programmes and educational programmes organised by the Council of Europe and The European Wergeland Centre. He has been trained and works in the field of religious and intercultural education, human rights education and democratic citizenship in Greece and other countries. He has authored, translated, and participated in authoring teams and has presented various topics of his expertise fields and of his training experience sectors in Greece and other countries.

Stelios Vgages is a teacher and drama play animator. As a trainer, he organises seminars for Universities, school counsellors, and municipal and cultural agencies. He participated in teachers' training and the design/planning of projects and actions of the MELINA programme (1994-2004). He is a member of the Hellenic Theatre/Drama & Education Network (TENet-Gr) and a rapporteur for the events organised by it. He was a member of the designing/planning team for training and a trainer for teachers of aesthetic education at primary schools of the Single Reformed Educational Syllabus (EAEP) of the Greek Ministry of National Education and Religions. He worked as a teachers' trainer with programmes for the integration/inclusion of repatriated Greek children, foreign and Roma children at the Centre for Intercultural Education, National and Kapodistrian University of Athens, Greece. He has participated in the authoring team of books on Theatre and Education. Since 2017 he has been participating in the project *"Comprehensive Design and Development of Accessible Digital Educational Material"* of the Institute for Cultural Education (IEP) as an expert in producing educational material that uses theatre techniques. He is a founding member of the 'Play School' Cultural Education Workshop.

Christina Zoniou, MPhil, Ph.D.; has taught Acting and Social Theatre, at undergraduate and graduate levels, as a Tenured Member of the Specialised Teaching Staff of the Department of Theatre Studies, Faculty of Fine Arts, University of Peloponnese, Greece since 2005 and as a Visiting Professor at the Universities of Pisa and Rome. She has created participatory performances based on Theatre of the Real, in addition to facilitating social theatre performances. She has been a member of the Board of Directors of the Hellenic Theatre/Drama & Education Network (TENet-Gr), participating in numerous actions.

Christina Zouridou is a Drama-in-Education teacher and an actress. She studied at the University Centre of England, specialising as a Teacher of Drama-in-Education and at the Traga Drama School in Athens, Greece. She has taught Theatre/Drama Education at primary and secondary schools and cultural organisations in Athens and Thessaloniki, Greece. She is a founding member of the '*Peftasteri*' Theatre Group and a senior member of 'Poupoulo' Theatre and Visual Arts Centre. She works as a theatre theorist with the Community Enterprise of Thessaloniki Municipality (KEDITH). She directs and organises educational theatre/drama programmes and Cultural Centres in various municipalities of Greece.

THEATRE SUMMER CAMPS



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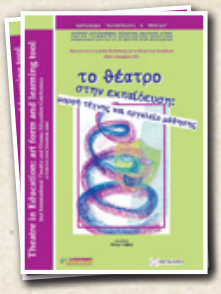
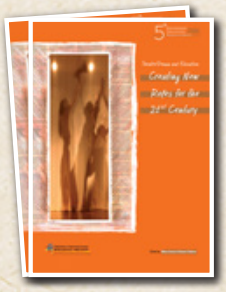
INTERNATIONAL CONFERENCES





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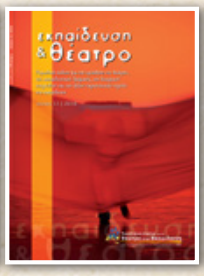

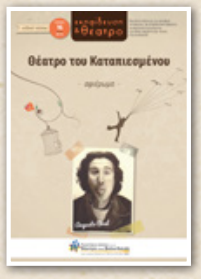

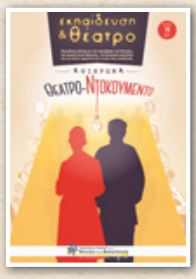

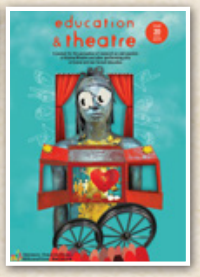

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