

COURSE TITLE: **DRAMA IN EDUCATION. CREATIVITY FOR INCLUSION**  
YEAR: 2023-2024  
WORKING HOURS 100  
CONTACT HOURS: 25h in Porto, 5 intensive days between 16th and 28th of June, 2024  
+ 2 ON-LINE SESSIONS – 5h (May and June, 2024)  
ECTS: 4

Responsible Professors:

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Description and contextualization:

The current recognition of the central place of arts, particularly drama and theatre, in citizens' education constitutes a challenge for initial and ongoing training in education and social studies.

Universities are tasked with the initial and continuing training to foster a new generation of education professionals, able to contribute to the deepening of a more integral, holistic and flexible professional performance profile. The specific Drama and Theatre strategies (active participation, quality presence "here and now" and individual and collective creation) encourage, stimulate and promote the development of attitudes, skills, knowledge and students' competences, raise awareness of the relevance and potential of Drama/Theatre activities as a tool and as objective in a modern school.

This quality presence, trained by drama-based tasks, is particularly important and challenging for a generation that is always online, so often hostage to a sense of "missing something" (FOMO syndrome, "Fear of Missing Out", Sabatini & Sarracino, 2016 ) and that have experineced the distance learning, in a physical isolation, during the pandemic lockdown. Being physically, emotionally and mentaly, present and involved in social interaction, experiencing the joy and pleasure of the "flow", which brings with it self-confidence and internal satisfaction (Csikszentmihalyi, M. (2018) participants (re)discover themselves, the others and the learning process is naturally nurthered.

The relationship between Drama and Education owns a lot to the brilliant pioneers, scientists and practitioners like Viola Spolin (USA) and Dorothy Heathcote (UK), who had been developing and spreading the ideias of applying drama and theatre for structuring and enriching the educational processes in the 60s, 70s and 80s of the last century. Spolin`s Theatre games for the classroom (1986) encouraging teachers to improvise and to be flexible, and Heatcotte`s "mantle of experts" method (1976), empowering students to feel and act as experts, allow to explore various areas of the curriculum through drama and the msot importnat - to question the essence of the teching-learning process and the role of the teacher. The concept of theatre as oportunity for dialogue, where the social learning of connecting with others, developing meaning(s) for life, empower people, making them feel competent to express, communicate and build the life they want, take place in the practical and

theoretical work of many other reserhes and practitioners (Wagner, B., (1976); Bolton, G., (1979); Robinson., K.,(1980);O'Neil, C., (1982); Boal, A.,(2008); Kolk (2018).

Portugal is a pioneer country in the legislative recognition of Drama Education and Theatre as an artistic area with equal importance to dance, music and visual arts. The creation of the Basic Theatre Course (CBT, Ordinance No. 65/2022, 1st of Feb.), promotes the specialized artistic teaching of Theatre, for the 2nd and 3rd cycles of basic education in articulated with General Basic Education.

Good performing art based practicies as a tool for social inclusion, are going to be shared and analised during the course. In the socio-educational proposal of the first Second Chance School in Portugal, opened in 2008 in Matosinhos as a compensatory measure to the problem for early leaving from education and training ( now legaly recognised as part of the public educational sistem, Ordinance No.6954/2019, 6th of August), arts have a central and decisive role, organising the schools's dynamics, curriculum, integrating diferente knowledge and promoting interdisciplinar dialogue ( Mesquita, L.&Hardalova, P., 2022).

The course highlights the importance of exploring and reflecting on the needed didactic methods, tools and pedagogical strategies coming from drama and theatre field, but transferable to other curriculum areas, training flexibility, creativity and capability to respond to the dynamic historical time we live in, with its multiple changes, transitions and challenges.

## **OBJECTIVES**

The course aims to:

1. bring knowledge about Drama-based methods and Theatre techniques, exploring their potential and place in education (formal, non-formal and informal) and social work;
2. create conditions for acquisition of pedagogical and interdisciplinary competences and offer resources and estrategies for buiding drama-based educational activities and projects;
3. get to know about new educational policies in Portugal ( Theatre basic course in schools and The Second chance education) and to share good practicies of applying drama in education, promoting inclusion and preventing school failier;
4. enrich the artistic and soft skills of the participants and to promote intercultural exchange in a safe and creative learning environment.

## **CONTENTS**

1. Drama in education: basic theoretical framework and practical strategies and resources
2. Theatre methods and Intearctive approaches for supporting professionals in education and social work: Forum and Image Theatre; Sensory theatre; Games; Devising Theatre; Puppets.

3. Educational policies in Portugal and Europe for combating early school leaving and failure; The concept of Second chance education; The Basic theatre course in portuguese schools.
4. Intercultural and interdisciplinary education.

### TEACHING STRATEGIES

*Learning by doing* is the main methodological approach of the course that is designed to be delivered in face-to-face learning format (during 5 days). Active students` involvement is highly encouraged by warm-up dynamics, games and exercises for self-knowledge and confidence. The imagination and creativity are stimulated by building a safe and friendly environment, where the learning process is naturally nurtered. Series of drama-based activities and theatre techniques gradually raise the group motivation, exploring the impact of different creative approaches, testing their effectiveness and possibility to apply them in diferente contexts. The circle as an inclusive space for starting and finishing the sessions facilitates the reflexion about the practice and the comunication in the group. Discussions of topics, texts and/or films, the available complemented materials (online platforms), the guests lecturers and the supporting cultural program enrich the learning process making it memorable and longlasting.

### EVALUATION

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

### MOST IMPORTANT STUDYING MATERIAL AND TOOLS

Boal, A., (2022) *Games for Actors and Non-Actors*, Routledge.

Boal, A., (2008) *Theatre of the oppressed*, Pluto Press.

Baim, C., Brookes, S.&Mounthford, A., (Eds) (2002) *The Geese Theatre Handbook, Drama with offenders and people at risk*, Waterside press, Winchester, UK.

Davis, S. (2015). Transformative learning: Revisiting Heathcote and Vygotsky for the digital age. *p-e-r-f-o-r-m-a-n-c-e*, 2. [Transformative learning: Revisiting Heathcote and Vygotsky for the digital age \(p-e-r-f-o-r-m-a-n-c-e.org\)](#)

DICE Consortium (2010). *Making a world of diference, A DICE resource for practitioners on educational theatre and drama*. (69) [„The DICE has been cast. Research findings and recommendations on Educational Theatre and Drama“ \(vol 1\) and „Making a world of difference. A DICE resource for](#)

[practitioners on educational theatre and drama” \(vol. 2\) 2010. Belgrade et al.: European Commission, in: SCENARIO 2/2011 | Almut Küppers - Academia.edu \[Drama Improves Lisbon Key Competences in Education - \\(dramanetwork.eu\\)\]\(#\)](#)

Hardalova, P. (2021). *Drama as a journey into yourself: the reflections of a teacher*. In Clough N. & Tarr J. (Eds), *Addressing issues of mental health in schools through music and the arts: teachers and music therapists working together*, (p.255-257) London: Routledge Publishers.

Heathcote, D.&Bolton G. (1995). *Drama for learning. Dorothy Heathcote’s mantle of the expert approach to education*. Publisher: Heineman Drama.

[Transformative learning: Revisiting Heathcote and Vygotsky for the digital age \(p-e-r-f-o-r-m-a-n-c-e.org\)](#)

Macedo, E., Santos, S., Torres, F.&Hardalova P., (2017), *Reinventig alegory of the cave through drama, Teachers’ challenges and competences in the education of vulnerable young aduts in Portugal*. in Macedo, E., Clough, N.&Santos, S.A. (Eds). *Engaging vulnerable young people in education through the arts*. (pp.75-93) Educação Sociedade e Culturas, CIIE, FPCEUP, 4/17 [236184.pdf \(up.pt\)](#)

Mesquita,L.&Hardalova, P., (2022) *Second chance schools (SCS), na European policy for socio-professional inclusion of young people – The experinece of the SCS of Matosinhos, Portugal* in Chavdarova, A., et al (Eds), *35 years Pedagogy Department, Continuity and future, Sofia University press.(p.101-113)*.

Moller-Skau, M, (2021). *The educational potential of the arts for at-risk students* in Gravesen,D.T.; Stuart, K.; Bunting, M.; Mikkelsen, S.H.&Frostholm, P.H. (Eds); *Combating marginalisation by co-creating education*. (pp.91-102). Emerald Publishing Ltd.

Neelands, J., Goode, T., (2015). *Structuring drama work*, Cambridge University Press.

O’Neil, C., Lambert, A., (1982). *Drama structures. A practical handbook for teachers*, Anchor Brendon Ltd, UK.

Robinson; K., (Ed)(1980), *Exploring Theater and Education*, Heinemann.

Sawyer, K.,R, (2006) *Explaining Creativity: The Science of Human Innovation*, Oxford University press.

Spolin., V., (1986) *Theater games for the classroom: a teacher’s handbook*, Nortwestern University press. Thorpe, J., Gore, T., (2020) *A beginner’s guide to Devising theatre*, Bloomsbury Publishing UK.

Wagner B.J., (1976) *Dorothy Heathcote. Drama as a learning medium*. Anchor Brendon Ltd, Tiptree, Essex

## SUPPLEMENTARY STUDYING MATERIAL

[Baldwin, P. \(2024\) 40+ ‘Drama’ Strategies to Deepen Whole Class Learning. A Toolbox for All Teachers. Routledge.](#)

[Bolton, G., \(1979\), \*Towards a Theory of Drama in Education\*, Longman.](#)

[Csikszentmihalyi, M., \(2013\), \*Creativity: Flow and the Psychology of Discovery and Invention\*, Harper Perennial](#)

Csikszentmihalyi, M. (2018). *Flow*, Hermes, BG.

Macedo, E. & Hardalova, P. (2021), *The wider arts as experiences that support young people and teachers working together*. In Nick Clough & Jane Tarr (Eds.), *Addressing issues of mental health in schools through the arts: Teachers and music therapists working together*. London: Routledge Publishers ( p. 258-263) Spolin., V.,(2007) *Jogos teatrais para a sala de aula: um manual para o professor*, Perspetiva, São Paulo,

Nielsen D.&Thurber, S.,(2016) *The secret of the highly creative thinker*, BIS Publishers, Netherland,

Sabatini F.&Sarracino F, (2016). *Keeping up with the e-Joneses: Do online social networks raise social comparisons?* Sapienza University of Rome - Department of Economics and Law; Euricse.

<http://dx.doi.org/10.2139/ssrn.2771042>

Vasileva, R., (2020). *Арт анимация в образованието. Учители и ученици в драматично взаимодействие*. (*Art animation in education. Teachers and students in dramatic interaction*), Sofia University „ Sv.K.Ohridski“ Edition, BG.

#### **DETAILED PROGRAM/CONTENT**

**May** 2,5h, distance meeting

- Introduction to the BIP course and presentation of the team&topics.
  - Applied Drama and Theatre methods (part 1).
  - New educational policies in Portugal: a/basic theatre courses in schools ; b/second chance schools policy in Europe and Portugal
- Digital materials (Films; sites; theoretical references). Logistic issues if needed.

**June** – 2.5h, distance meeting, after the course

Final reflexion. Conclusions. Evaluation. Next steps.

**June**, 25hours, face-to-face sessions

**1st day:**

**AM** / Welcoming circle and Introduction; program and participants' presentations;

Applied Drama and Theatre methods (part 2) Image Theatre técnicas;

The circle as a safe and creative space. Techniques for making an acquaintance (self-knowledge, self-acceptance, self-expression, self-approval). Games playing as methods in education&social work.

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

**2nd day:**

**AM**/ Introduction to Theatre of Oppressed and Forum Theatre; Augusto Boal;

One problem/ different points of view/ choices&solutions; Games&exercise for trust and empathy; Image theatre-sculptures of human bodies, representing conflicts, feelings, intentions.

**PM**/ Practising Forum; telling a story in tree scenes; rehearsals; presentations; interventions and discussions; the role of the Joker (the leader of the Forum). Ways to apply Forum. Reflexion.

The Music house Educative services (casa de Música) – sharing good practicies, guest lecturer Nuno Pinho.

**Late afternoon or Night** : intercultural evening (students presenting their countries&universities; sharing – open to ESE community.

**3rd day:**

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

**PM/** Sensory theatre practice in groups. Ways to apply techniques of Sensory Theatre in educational context and articulated with the curriculum. The experience of Second Chance School in Matosinhos. Guest Luis Mesquita & school team + students. Film projecting. Reflexion

**Night:** PERFORMACE – National Academy of Theatre and Film Arts. 50 min. Theatre hall to be booked.

**4th day:**

**AM** – free morning

**PM** – 1. Drama in Education. Dorothy Heathcote method. Boosting creativity and empowering kids and young people through drama & theatre. Guest Silvia Correia: The new educational policy - Basic Theatre course in schools; the state of arts.

2. Devising theatre methods. Collaborative Creation: building a piece of theatre/work in groups. Rehearsals; presentation. Reflexion.

**5th day**

**AM:** Developing imagination. Puppets and objects. Building and animating puppets. Workshop delivered in a collaboration with students of Puppetry course from Bulgaria.

Presentation of [Teatro e Marionetas de Mandrágora \(marionetasmandragora.com\)](http://Teatro e Marionetas de Mandrágora (marionetasmandragora.com)) with the master program student Filipa Mesquita.

Why Drama & Theatre? Reflexion. Evaluation. Next steps. Homework tasks.

**PM:** free afternoon

**Cultural program during the course:**

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