



PROMOTING
SOCIAL ART
PRACTICES
IN THE VISEGRAD
COUNTRIES

**METHODOLOGY TOOLKIT 1:
DRAMA IN EDUCATION**

WHAT IS PROMOTING SOCIAL ART PRACTICES IN THE VISEGRAD COUNTRIES?

The project entitled “Promoting Social Art Practices in the Visegrad Countries” aims to strengthen cooperation between regional stakeholders with practical activities in the field of Social Art Practices. Our aim is to create a network of close regional cooperation and to enable contacts between organisations and experts using art as a tool for social change. The restrictions imposed due to the coronavirus pandemic have highlighted the need for closer collaboration between drama educators and social art practitioners in order to level the playing field for students who are disadvantaged by a lack of access to high-speed internet and technology resources and poorer digital literacy. We want our initiative to provide an opportunity to jointly solve educational problems of young people affected by digital exclusion in the V4 region. Through the project, network members will have the opportunity to share knowledge and experience and create new regional initiatives.

This toolkit is part of an online knowledge base gathering useful resources for network members. Pro Progressione has for several years been running an international academy bringing together key stakeholders in the field of Socially Engaged Arts in Europe. It organises training courses for young practitioners in social, educational and artistic work with disadvantaged young people, where participants gain knowledge about new tools. The Academy of Social Arts of the Visegrad countries uses the knowledge developed in previous editions of the Academy to create an optimal methodology for the V4 region. The following toolkit provides an opportunity for wider impact by sharing the best practices of the V4 Academy with a wide range of socially engaged arts practitioners.

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DRAMA IN EDUCATION

METHODOLOGY TOOLKIT 1: DRAMA IN EDUCATION

KEYWORDS

drama in education, DIE, educational drama, experiential learning, participation, critical thinking, solving problems, imaginary world, empowerment, dialogue, youth

THE ROOTS

What we call Drama in Education (or DIE in short) today has its roots in the early 20th century progressive education movements, but it only appeared in the British education system in the 1950s. Henry Caldwell-Cook wrote in his book *The Play Way* (1919), of how he saw dramatic activity as a method of teaching. He argued that learning came from experience and doing instead of listening and reading: „The natural means of study in youth is play.” By the end of the 1960s, using Drama as a pedagogical tool became the norm, and this is largely due to theoretical works like Peter Slade’s *Child Drama* (1965) and Brian Way’s *Development Through Drama* (1967), and influential practitioners like Dorothy Heathcote and Gavin Bolton. Today, it is a widespread and diverse methodology used in an educational setting by teachers around the world.



THE METHODOLOGY

Drama in Education focuses on organizing experience in a fictitious environment. It is a group activity, in which an imaginary world is built and the participants are involved in this imaginary world through roles. In the fiction, they encounter real problems and through this process, they gain real experience and knowledge. The participants can act out different ideas, thoughts, values, roles and language formulation in a realistic framework (i. e. in a situation as it would appear in reality). (Kaposi, 2008; Szauder, 2006).

The attitude of creation makes young people realise the impact they make on a process, it encourages and helps them to share and shape their opinions in a more articulate way.

DIE encourages discussions, creativity and is open for participants’ contributions that can take various forms and levels of taking action through play. Thus, it enhances active participation, critical thinking and learning through doing in a playful and non-formal way. The nature of DIE is to enhance participants’ activity, asking them to cooperate, form opinions and express their thoughts in various ways (e.g. via dialogue in role, actions, living pictures, storytelling, movement etc.) Through dramatical tools.

Our methodology is based on the practice of DIE, but draws inspiration from other social art practices, such as community theatre, body expression, improvisation and forum theatre. Our pedagogical approach is to keep the focus and the educational aim of the process while keeping it open for experimentation by incorporating the topics and interests of the community we are working with. Therefore, the additional result of the process may be a performance, a living image, a short film or a rap song or even a written story. Anything is possible while it is in line with our initial aims and is beneficial for the participants.

Our aim with the methodology is to sensitize young people and assist them in gaining more self-knowledge, confidence and to enhance their full potential. When leading a process of several sessions, we usually define a concrete focus for the whole process, but each session has its own 'small' goal as well. The sessions are complete wholes in themselves, but they can also become part of a larger picture – always adapted to the focus and the respective target group.

The topics we usually work with are based on social and political phenomena. We find it important to empower youngsters – especially underprivileged youth –, develop their critical thinking and empathy, as well as to raise their awareness on the importance of active participation – for instance in decision-making processes or in their own community.

Our target groups include underprivileged youngsters between the ages of 10-18 and above. They include young people living in temporary housing (with or without their family) or childcare, children coming from difficult backgrounds or minorities and youngsters having to deal with social, geographical and economic hardships.



THE PROCESS

In the next subchapters, we present an example of a process using Drama in Education and show three session plans that may be part of it. These sessions present three different types of work with DIE, drawing inspiration from other frameworks and tools as well. The first one is a game-based introductory session, the second is a workshop fostering critical thinking and media literacy and the third session is a process drama. All of them can be used separately as individual workshops as well.

- **Background of participants:** young people (with a difficult background, for instance living apart from their families), between 14-18 y.o.
- **Aim of the process:**
 - creating a safe space and a sense of community
 - gaining more self-confidence
 - Getting in contact with each other
 - becoming aware of the power of our bodies, voice and creativity
 - preparing for the creation of a short film
 - preparing for a forum theatre process to come
 - having fun
- **Focus of the process:** personal and community development, preparation of a common creation on a topic concerning the participants
- **Learning outcomes (some of the skills and attitudes to be promoted in the participants):**
 - Personal and community development
 - Development of body expression and awareness
 - Increased self-knowledge and self-confidence
 - Empowerment

Example of the process:

- **Number of sessions:** 12
- **Frequency of sessions:** one session of 1.5-3 hours per week
- **Suggestions for the framework of the process:** We suggest the involvement of participants in actively creating the group's rules. This gesture draws them in by giving them responsibilities and showing that their opinion counts, while also being an exercise for practising expression and self-awareness. It is also highly recommended to have a precise time frame for the process as well as for each session (e.g. a starting and a finishing ritual, which can be a movement, a song, lighting a candle or any other sign chosen by the facilitator).

Related session number	What is it about? What is the aim of the session?	Tools used, which example session would it fit?	Tips, advice
Session 1-2	introduction and team-building sessions, creation of a safe space	community theatre, DIE games, body expression Related session: Encounters	Rituals can be useful in the process, as they help participants to relate and to recognize what kind of activity is about to begin. This tool helps in creating a framework.
Session 3-4	finding our place in the group, creating togetherness ing our place in the group, creating togetherness	community theatre, ensemble company, improvisation	The creation of the group identity can happen in many ways. By giving the group challenges and creative tasks they have to complete together, they can find the things they have in common and experience moments of joy and achievement together, which creates natural bonds among the members. This is essential if we'd like participants to open up individually.
Session 5-6	self-discovery, awakening our bodies and experiencing individual creativity	body expression, community theatre, improvisation	Use your knowledge you have gained during the first sessions with the group. You already know what their strenghts are, what sort of activities they are comfortable with or what kind of music they like. Challenge them by slowly inviting them out of their comfort zone, far enough to grow, but still feel safe in the process.
Session 7-8	awakening our voices and experiencing collective creativity	voice training, soundscapes, process drama Related session: Buenos Aires Sanatorium	As participants open up and activate their creativity during the process, you can introduce them to tasks requiring more individual initiative.
Session 9-10	developing our creativity, self-confidence and community, getting closer to self-understanding and expression	collective improvisation, body expression, soundscapes	Trust your participants to practice what they have learned so far. Hold the space for them and let them experiment within the framework you create.
Session 11-12	finding our topic for the forum or the performance /short film/song we are creating	DIE games, process drama, image theatre, art therapy Related session: The News of the Week	In the end of our process, it's time for the group to think about what's in the focus of their thoughts, what moves and interests them and to choose a topic they will work on with the tools chosen (eg. theatre/forum theatre, rap, movie-making etc.)

SESSION 1 | Encounters

Objectives:

Arriving into the space, the group and our bodies, getting to know each other while having fun.

Learning outcomes: personal development, getting to know each other, cultivating body expression, creating a sense of community and a safe space

Duration: 90 min.

Group size: 4-20 participants

Participants' age: from 14 to 18 y.o.

Materials: phone (for music), speaker, a candle, a box of matches

Venue: an empty space, if possible, cushions on the floor; for the last exercise it is useful to have another room, or just a part of the room that can be separated, where participants can wait while we hide the objects

Step by step description:

1. INTRO '5

Aim of the exercise: Welcoming the group, setting the intentions

Note for the facilitator: It's important to be clear about the amount of time spent together and that we are on the same level as participants.

Description: Ask the participants to join you sitting in a circle in the room. Welcome them and give them a short introduction of what will happen in the next 90 minutes.

2. BEGIN '10

Aim of the exercise: To learn each others' names and be aware of all participants' state of arrival at the session as their energy level and emotional state highly influences the flow of the workshop. It is also important for participants to be aware of each others' current feelings, as it develops their empathy and creates more understanding among them.

TIPS & TRICKS FOR THE FACILITATOR

(including the things you say to the participants)

Focus for the participant:

Get to know a new group of people, engage in creative activities.

Focus for the participant: To know what will happen and how long the session takes

What you need to say to the participants:

The length of the session and that they are free to leave if they feel like it.

Focus for the participant: To meet their peers and get comfortable with sharing, listening and being listened to.

What you need to say to the participants:

They are free to choose a form of expression they are comfortable with (words, movement, sound).

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What you need to say to the participants:

We have arrived here from many different places and situations, but now we will try to leave those all aside for a bit and enjoy our time together.

What you may say to the participants:

Do you ever shake your bodies? I'm sure you already had to do it at P.E. lessons, or after some sport activity. Let's try to do it with different body parts first and then extend it to the whole body, like a dance! Let's start in small, just by shaking our fingers. Can you shake them?

Focus for the participant: To discover the space around us and what it contains.

What you need to say to the participants:

Think of this space as of a boat. In order to keep it floating, we need to balance what's on the top.

Focus for the participant: To learn each other's names.

Rules or warning or melon: Ensure participants that they are free to share only what they feel comfortable with. This is why we use abstract forms (colours, movements, landscapes, etc.) for self-expression.

Note for the facilitator: This is your first meeting with the group. You are also a part of them, you set the example - you may also start the sharing circle to show them how it works. It's important that you are open and honest with the group, but also maintain your role as a facilitator. (See more in the facilitation chapter) You may ask questions of the participants as well, in order to make them think a little more about their image. It induces their creativity and gives them the impression that you are curious of how they really are. It's easier to learn all the names if you repeat after hearing them.

Description: We all introduce ourselves one by one by saying our names and sharing one word (sound/movement/colour/feeling) etc. that describes our current emotional state. This step aims to welcome participants and create attention towards each other and how we all arrived to this room.



3. RELEASE '10

Aim of the exercise: To release tension and balance the energy of the group. Note for the facilitator: Sometimes participants don't feel comfortable moving and/or closing their eyes. Because of this it's recommended to bring music they probably like and start by shaking. You may show them first how this is done and ensure them that it will look funny and it is ok to laugh, but then let's try to do it together. You can also ask them to shake body parts that are unusual to shake, like their eyelids, tongues or toes. It creates a fun and easy atmosphere.

Description: 8 minutes of shaking with our eyes closed to shake off whatever we'd like to leave outside of this space for the time of the session. In the end of the shaking we gather what has fallen down from us and blow it away. '10

4. ARRIVE '15

Aim of the exercise: Arriving in our common space, acknowledging it and starting paying attention to ourselves as a group.

Rules or warning or melon: They may lose their focus and start to chat or laugh during the exercise. If needed, you can apply an exercise for concentration here and you have to be clear and consistent about the rules/boundaries of the game. Note for the facilitator: It is important that this exercise should happen in silence. To help this, you may use calm music. If the group is not yet in the mood for this level of attention, it is useful to play another game to create attention (e.g. counting until twenty with the eyes closed, one after another, without agreeing on the order).

Description: We are walking in space, discovering and trying to fill it up. Then we start to acknowledge the presence of others, exchange glances with each other. When we come across someone while walking, we stop for a moment looking at each other's eyes. '15

What you need to say to the participants:

When you meet someone, stop for a minute and look into their eyes while listening to their names and telling yours. Don't hurry the moment, agree silently, with your mind on saying goodbye to each other.

Focus for the participant: Experiment on ways of moving together.

What you may say to the participants:

Maybe you think you cannot dance, but dance is just like shaking. Let's see how we dance with our little fingers!

What you may say to the participants:

Try to find something that is surprising, a common point we would have never guessed about you.

Focus for the participant: To find the hidden objects and complete the task.



What you may say to the participants:

You can move together or separately, but don't forget, you won't be able to see or to speak with each other. If your strategy is not working, you will have a second chance to discuss a new one.

What you may say to the participants:

We have spent an amazing 1.5 hours together and I hope you enjoyed it as much as I did. Now I invite you to take a moment to think about what we did today. Pick one thing you enjoyed the most, something you will take home with yourself or something you may try out with your friends or family. If you'd like, you can share it with the group.

5. ENCOUNTER '10

Aim of the exercise: To engage in longer interactions in order to practice paying attention to each other. This exercise is also an introduction to body contact.

Rules or warning or melon: There may be differences in the level of contact the participants are comfortable with.

Note for the facilitator: Get informed before the session about the group's social and cultural background as they may give you some information about the members' attitude to body contact. During the first exercises, you have to pay attention to their interactions, but it is best to ask them in the beginning of the session about their feelings on contact. This way you can figure out the best way for your group (they can get in contact by a hug, a handshake, a clap, but also by almost touching their fingers while exchanging glances). The most important effect is not the touching, but group members feeling safe and supported during the session.

Description: At each encounter we shake hands and say our names. (Then, if they get good at it, instead of saying our names, we'll say the one's who's coming our way. Also possible with changes of speed.)

6. CONTACT '10

Aim of the exercise: Start using our bodies in unconventional ways, getting in contact with each other, and having fun together.

Rules or warning or melon: Pay attention to the physical safety of participants. For instance, if you see that they are moving a little more aggressively, ask them to slow down their movements – it can be a game as well.

Note for the facilitator: Use some music the group probably likes. You don't need to guess; you can also ask them. This little detail keeps them motivated and makes the game fun for them even if they don't want to move.

Description: We find a pair (out of the encounters, by stopping at a signal). Couples turn their backs to one another and dance with their body parts (eg. fingers, elbows, left knees, heads) to the music on their own. When we say meet, they turn around to meet their pair and to make their body parts join in a dance. Then the couples meet another couple and another one, through dance, until we have two big groups.



7. CONNECT '10

Aim of the exercise: Find something they have in common with their peers, engage the group in a creative activity on their own. They also get to practice decision-making in a bigger group.

Rules or warning or melon: They may come up with something very general at first (e.g., we are all boys/students).

Note for the facilitator: Ask them to find an activity-based common point. It's even better if they come up with more than one common point. Motivate them to do the unexpected.

Description: The two groups will have 5 minutes to find out what they have in common (an interest or hobby they share, etc.). They find a way to express this shared point with their bodies (eg. in the form of a GIF). They show it to each other.

8. COHESION '20

Aim of the exercise: To encourage the group to work as a whole, argue, come to an agreement and cooperate in order to complete the challenge.

Rules or warning or melon: As this task includes matches, it may be dangerous. Note for the facilitator: If you see the slightest chance of hazard, don't do it or change the objects to something else (e.g., a balloon and a pump). It's important that the task ends with success. You have to assess the group's competences before offering this game to them.

Description: The group of participants – this time altogether – will have to come up with a strategy to accomplish a mission. While they are outside preparing, we will hide a candle and a box of matches in the room. When they come back, they'll have to find these two objects blindfolded, in complete silence. The game ends when they manage to light the candle.

9. CLOSURE '5

Aim of the exercise: To close the session, spend a little soothing moment together and invite participants to express their current feelings with words again.

Rules or warning or melon: This closing part is important to keep as it gives a frame for the whole session and to participants' attention. This ritual in the beginning and end of sessions is a reference point for group members and an opportunity for them to share their feelings in their own way – which is something they may not often have the chance to do.

Note for the facilitator: Create a calm atmosphere after the possibly noisy joy of the last exercise. Wait as long as you have to or apply a game (e.g. counting until 20 one by one, without discussing the order of speakers, with the eyes closed).

Description: Ask participants to gather sitting in a circle again, this time with the candle lit in the middle. As in the beginning of the session, ask everyone to say a word describing how they feel (can be a colour, sound or movement as well) and/or choose one moment they will take home with themselves from today's session. Then we take two deep breaths together, and by letting out the second one, we blow out the candle.

SESSION 7 | Buenos Aires Sanatorium

Buenos Aires Sanatorium is a process drama session developed for high school students. In the fictional framework, we are in the future, where, in the whole world, the air is fatally contaminated. The participants play the role of a group that decides on the distribution of the newly developed vaccines.

The focus of the session is critical thinking and to encourage the activity and participation of the students in public affairs.

Objectives:

- To develop critical thinking abilities and creativity through the use of playful non-formal tools
- To encourage active participation in students.

Learning outcomes:

- Learning about critical thinking
- Practising cooperation
- Enhancing creativity

Duration: 90'

Group size: 8-25 participants

Participants' age:

Venue: A separate room that can be closed off from outside stimuli (if possible, curtains, closed shutters or papers on the window).

Materials: nametags, speaker, paper and pen, chairs

Step-by-step description:

1. INTRODUCTION 5'

Aim of the exercise: To establish the fictional framework.

Rules or warning or melon: During the workshop, the facilitators will take on the role of employees in the sanatorium, who coordinate the work of the group. In the fiction, the participants can express their opinions not as themselves, but in assigned roles. The facilitators should make sure that this is clear and the fictional world is maintained during the workshop.

SESSION 7

Note for the facilitator: This introductory part is outside of the fiction so one of the facilitators can explain the context and the fiction in their own words.

Description: The facilitator welcomes the participants and tells them that they are going to play a fictional story where they will be actively participating through roles.

We are in the not-so-distant future, in the safe space of Buenos Aires Sanatorium. Outside, the air of the entire world has been contaminated by a fatal virus. The planet's best scientists are working on a cure in order to save most of humanity.

The diverse group arriving here was drawn randomly to create a focus group and decide together, who will be the first people to get the cure, who's place will be secured in the brave new world.



Notes with character descriptions
A bag that contains them

2. YOU WON 10'

Aim of the exercise: To draw participants into the fiction and assign roles.

Note for the facilitator: One of the facilitators can play the role of the host of the lottery draw.

Description: There is a lottery draw, where the participants who are present are selected. They get different roles on little notes. (For example, Karla, 19, influencer; George, 82, retired gardener; etc.) These roles should include as many different social classes, ages, professions as possible.

3. TRANSFORM 10'

Aim of the exercise: To draw participants into the fiction and their roles.

Note for the facilitator: The facilitators are not in a role here.

Description: The participants walk in the space and get to know their characters. How do they walk? What is their facial expression? What do they always carry in their pockets? What is their first reaction when they hear the news of the air contamination? We take a look at these reactions in slow-motion.

4. WELCOME 15'

Aim of the exercise: To further establish the fictional framework.

Note for the facilitator: The facilitators are in the roles of Sanatorium employees here. They can introduce themselves using different names.

Description: The facilitators welcome the participants to the sanatorium. Here, state of the art equipment ensures the health of the chosen people. They have a most important task here: they are the representatives of the people outside. They will have to decide, in what order the vaccines will be distributed among the people of earth, while researchers tirelessly work on creating the cure. They will have to make a press conference explaining their decision.

Speaker
A board with the protocol

In case of an air leak, there will be an alarm. In case they hear the alarm, they have a protocol to follow:

- Don't panic
- Notify the staff
- Find the source of the leak
- Use the assigned tools to repair the leak
- Find shelter

The facilitators conduct a drill of the air alert.

5. DECIDE 20'

Aim of the exercise: To let participants formulate and express their opinions about the central question.

Note for the facilitator: The facilitator (in role) should be a moderator in the conversation, they should make sure that the people who wish can express their opinions but the discussion is not side-tracked too much.

Description: The participants are divided into four smaller groups. They have to decide, which groups of society should get the vaccines first, second and third. 2-2 groups are merged and they have to agree on a shared list. In the end the two groups are sitting in front of each other in two rows and they have to debate and choose which group from the lists gets the vaccine first. Each group should list their arguments for their choice. Anybody, who is convinced by the other group should change place and sit in the opposite row. In the end, the majority wins.



Papers
Markers

Speaker

6. SAY IT OUT LOUD 20'

Aim of the exercise: To examine how media communicates, frames important decisions to the general public.

Description: The previous four groups each prepare a press release detailing the decision. The groups get different genres and target audiences (retired people, young adults, children, working class, intellectuals, parents; radio, television, newspaper article, social media video, billboard ad). The groups present their creations one after the other. (Optional: Let us watch the reactions of the target audiences after each one.)

7. AIR ALERT 2'

Aim of the exercise: To set up the next step.

Description: The sound for the air alert is played, the participants follow the protocol.



8. SAFEGUARDING 20'

Aim of the exercise: To examine how people make decisions under stress. Is it different as opposed to the theoretical conversation they had during the decision-making exercise?

Note for the facilitator: This is only moderated if necessary, the participants should come to an agreement on their own. The facilitators remind them of the passing of time.

Description: The alarm doesn't want to stop, one of the facilitators turns it down. Facilitator #1 and Facilitator #2 whisper to each other. One of them leaves and then returns. It turns out, that there was a fatal air leak in the facility. The researchers escaped and only left 4 doses of the vaccine. It's time to decide which group members receive them. They have 15 minutes to make the decision.

9. CLOSE-UP 10'

Aim of the exercise: Closing the session , reflection

Rules or warning or melon: Now we talk about what happened in the fiction. The facilitator should make sure that the distinction is clear and the participants talk about a story and the characters of the story and not about each other personally.

Description: After the time runs out, the facilitators narrate the ending. These four people have survived. Now, the story has ended. Let's talk about what happened. How did the decision-making happen? Let's look back what happened and create images that sum up the story of those who escaped. Let's talk about the images. We should focus on the decisions by the characters. Which were ethical, which weren't? Why did those people survive and others did not?

Stopwatch

SESSION 11 | The News of the Week

Paper on the wall

Markers

Speaker for playing music

Plenty of post-its

Small stickers in 3 different colours

The “News of the week” project by Near Future Theatre in Education Group (Hungary) aims to develop media literacy through the means of drama pedagogy in high school students living in Budapest and its surroundings. Its focus is our relationship to media and habits of news consumption.

“News of the week” consists of a given series of exercises tested and compiled by conscious editing. The theme is however unique and current every time, as the exercises process the events of the week preceding the program. The workshop leaders prepare for every occasion separately to ensure that the examined events are topical.

Objectives:

- Through various exercises, we search for an answer to the following question: How to see through manipulative strategies in everyday news?

Learning outcomes:

- Framing theory in media
- Learning strategies and skills for acquiring and evaluating information
- Practicing critical thinking and source monitoring
- Becoming aware of the news of the actual week

Duration: 90'

Group size: 8-30 participants

Participants' age:

Venue: an empty room with enough space for the participants, chairs for everybody

Materials: A4 papers, chairs, markers, stickers, speaker, one of the walls is covered with paper so that we can write on it.

SESSIONS

Step-by-step description:

1. THE NEWS OF THE WEEK 20'

Aim of the exercise: To establish the participants' relationship to the news and think about the notion of news

Rules or warning or melon: It is important not to put pressure on the participants. It is okay if they cannot remember anything at first. They can use each other's writings as inspiration.

Note for the facilitator: Some light music is recommended to prevent too much talking when the participants are writing on the board.

The participants can introduce themselves at the end, if they do not know each other beforehand, with their answer to the first question in the reflection. This is a good way to have everyone say a few words and break the ice.

Description: The facilitator welcomes the participants. Tells them about the basics - that they are going to participate in a workshop concerned with media consciousness.

News: The facilitator asks the participants to write everything on the wall that they remember from last week that they have read/seen in the news.

Personal news: We write “personal news” - (events that happened to us last week that we found important/noteworthy) and put them on post-its on the wall next to the media news.

Reflection with stickers: The participants put differently coloured stickers next to the piece of news that: makes them happy (yellow); frightens them (green); they find the most important (orange).

Reflection through discussion: Questions: What did you feel when... you were writing? ... you looked at the board after? What makes a piece of news the most important? What is the difference between the personal events and news from the media?



2. FRAMING IN AN ARTICLE 30'

Aim of the exercise: That the participants understand the concept of framing through real-life examples, group work

Note for the facilitator: You can use markers in different colours to highlight different phenomena in the text (framing, dramatization, people).

The piece of news that you choose from the previous week can spark more interesting discoveries if the different newspapers frame it substantially differently. Also, it should contain people who are mentioned in the news.

Description: For the next part, the participants form four groups. Each group receives a piece of news from last week.

Introduction: We are going to deal with this article. Its theme is [...]. Have you read it or seen the headline?

Verbalizing preconceptions and relation to the theme: We have extracted the article from its natural habitat on purpose, so that we can examine it objectively. Can you guess where it is from? From what media? What is its genre, type?

Picture: There is a photograph in the article. As visual creatures, most likely this is the first thing that attracts our attention. It was most likely a conscious decision by

- the photographer to frame it like this
- the editor to select this as an illustration.

What is your first association when you look at it? One word.

Grammar: Let's read the whole text. We are looking for two phenomena that can be signs of the journalist's attempt to influence.

Framing - studies have shown that we are often consistently irrational, relying on a number of mental shortcuts to speed up our reasoning, which can make us remarkably sensitive to how things are framed. What is framing? George Lakoff, an expert on the subject often references Richard Nixon, who declared on national television, "I am not a crook". Most people immediately envisioned a crook. The major mistake Nixon made was in his framing. By saying the word "crook," he evoked an image, experience, or knowledge associated with crook in the minds of everyone watching. Even by negating a frame - like Nixon was doing - framing is so influential that the frame first gets activated, then becomes stronger.

A piece of news from the previous week from four different sources (the same news from 4 newspapers).

Pen/pencils

Dramatization or using phrases, expressions that elicit a strong emotion or mood.

Collecting the people related to the news: Let's collect all the people who are named in the article. How are they framed?

Summary: What is our overall impression of the article?



3. VIEWPOINTS 30'

Aim of the exercise: To examine how individuals are represented by media.

Note for the facilitator: The facilitator should be a moderator in the conversation in roles, they should make sure that the people who wish can express their opinions but the discussion is not side-tracked too much.

Description: The whole group comes together again. The facilitator tells them that they have been working on the same piece of news by different news media. Let us compare the findings briefly.

The participants collect all the people that are mentioned in the articles. They compare, how they are framed by different media. The facilitator writes the names of the people on separate A4 papers and puts them all on the wall.

Round one of playing in roles: The facilitator creates a circle of chairs facing inside. They put the A4 papers representing each person from the articles on separate chairs.

Imagine that these people are all in the same place at the same time and have the chance to speak to each other. You can ask questions, make statements in the name of these characters by standing behind the respective chairs.

The facilitator moderates the conversation/debate between the characters. They can start with a simple formula of question-answer and then go from there. They should aim for using the media representation as a steppingstone in determining the views of the characters. And move in the direction of digging into the ideologies/worldviews represented. Ask them of a final statement for the end of this section.

Round two of playing with the roles: Now, we will try to find the „engines” of these characters. An engine means their main driving force in the case of the events depicted in the news. What underlying idea, motivation is driving them? Participants are asked to stand behind the chairs now as these engines and state: I am [...], the engine of [...].

Possibility: image-theatre. For example, create images of the characters as they are represented by media vs as they think of themselves (based on the engines). Showing exciting/intense points of the debate and expand on these points, make it move, etc.

A4 papers

Chairs

A marker

Paper on the wall

Markers

Reflection through discussion on the theme of media representation. The starting point for this discussion is: now, all opinions were equal in the debate. But in reality, some people's opinions are more relevant to a certain event than others'. What is the journalist's responsibility in who they give voice to through the articles? Which viewpoints had bigger significance than others? Who should have been mentioned but wasn't?

4. CLOSING 10'

Aim of the exercise: Closing the session , reflection

Note for the facilitator: Again, interpret the exercise freely, the personal news can be something that they learned during the workshop or hearing a cat outside and getting distracted...

Description: We write personal news from the past 90 minutes on the board. The facilitator asks the participants to think about what happened to them during the workshop.

After this short ritual, the workshop is concluded.



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Useful websites

- Website of IDEA (International Drama/Theatre and Education Association): <https://www.ideadrama.org/>
- Website of HUDEA (Hungarian Drama in Education Association): <http://drama.hu/>
- Online archive of the Drama in Education Magazine published by HUDEA: <https://drama.hu/category/dpm/>
- Information on performances and active practitioners of TIE in Hungary: <https://www.szhazinevelés.hu/>



FANNY HAJDÚ

My name is Fanny and I currently define myself as an actor and facilitator. In my work with and for underprivileged groups of people, I'm aiming to battle social injustice and question our ingrained social constructions and systems of belief. My work is based on the framework of Drama in Education, but I'm continuously broadening my horizon by integrating other methods into my practice, such as different tools of Social Theatre, Theatre of the Oppressed, body expression, site-specific creation or creative writing. I live in Budapest with my fox, smile at strangers, dance on the streets and accidentally slam sometimes. I don't like phrases starting with 'Women/Men are...'. I drink my coffee without sugar, so I guess I'm an adult now. If you'd like to get to know about my current projects or create something together, get in touch via hajdufanny.com.



AMADÉ PÁL NYÁRY

I have recently graduated from the Drama Instruction class of the University of Theatre and Film Arts in Budapest, before that, I was studying in Keleti István Art School, a Budapest-based acting school. My main interests are two-fold: the training of the actor and using theatrical tools in youth development; and using theatre and drama as a tool for social renewal and change (theatre in education, applied theatre, drama pedagogy). Currently I am working at my former school, KIMI, where I teach acting, improvisation and drama theory classes to young adults, and with four of my former classmates from the University, we have founded a company, Near Future Theatre in Education Group, where we aim to explore the human/social dilemmas of the near future with children and young people of different age groups through TIE programs. I love what I do, and since I saw *Twin Peaks*, I also only drink black coffee.



PROMOTING SOCIAL ART PRACTICES IN THE VISEGRAD COUNTRIES

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