

Abstract –Papers

Name: ¹ Adam Cziboly, ² Adam Bethlenfalvy, ¹ Mette Bøe Lyngstad, ¹ Silje Birgitte Folkedal, ¹ Stig A. Eriksson	Antigone: a project to address gender-based violence with drama	¹ Western Norway University of Applied Sciences ² Károli Gáspár University
<p>In the context of COVID-19 pandemic, gender-based violence (GBV) against women and girls has increased all over the world. At the same time, initiatives aiming at the prevention of GBV in schools have decreased because of the lockdown.</p> <p>The European project “Antigone” is aiming to empower secondary school teachers to organize drama workshops to raise awareness related with GBV. Such techniques allow the development of empathy and the active involvement of the participants in the context of a safe environment. To achieve this objective, the project has developed a handbook with ten lesson plans and other supportive materials. Based on this handbook, trainings have been organized during spring 2022 both nationally and internationally, with the participation of at least 300 teachers. These teachers have all implemented the method at least once in a class, in this way, a total of ca. 4500 students have benefited from the method. An impact assessment report has been conducted to gather data from the implementation. The project is implemented by a consortium of drama- and theatre organisations, researchers, and partners expert in GBV from Greece, Norway, Sweden, Hungary, Italy, Serbia and Bulgaria. In this presentation, we will introduce the project, the handbook, share some experiences from trainings and implementations especially in Norway, and present the first results of the impact assessment.</p>		

Name: ¹ Adam Cziboly, ² Adam Bethlenfalvy	Exploring the possibility of designing process dramas for online platforms	¹ Western Norway University of Applied Sciences ² Károli Gáspár University
<p>During the COVID-19 pandemic lockdown both authors were experimenting with facilitating longer complex process dramas on online platforms. We offered participants the opportunity to reflect on the situation we were facing as individuals, as a society and as humanity. We worked with different levels of university students in two different languages and in two different countries. In this presentation, we briefly cover what we did, then we analyse our work and generalise conclusions, focusing on the following special aspects of doing process drama online: planning, facilitation, ways of telling a story, framing, distancing, protection, conventions, and Teacher-in-Role.</p>		

Name: Adriana de Moura Somacal	Shakespeare in Brazilian Sign Language: artistic creation processes with deaf actors	Professor of Bilingual Performing Arts at the Federal Institute of Santa Catarina, adriana.somacal@ifsc.edu.br
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In this text, we will share the experiences and the theoretic reflexions in the field of Performing Arts and Deafhood Education. Since 2017, the project "Shakespeare in Brazilian Sign Language" has been developed by Adriana Somacal, Theater Director and Professor of Bilingual Performing Arts at the Federal Institute of Santa Catarina - Palhoça Bilingual Campus (Brazilian Sign Language/Portuguese) with deaf students in bilingual presentations (staged in Brazilian Sign Language and Portuguese - audio).

In 2019 we started the process of assembling the play Romeo and Juliet. And during the COVID-19 pandemic (2020 - 2021), we have the switch from a live stage performance to a short film production.

Until the present times, the influence of the tragic story of two lovers came to define our modern conception of love (BLOOM, 1986). "Romeo and Juliet" is one of the most popular plays worldwide and was able to cross cultural barriers, as we can find adaptations in sign languages in different countries. In this project, we use the ASL Shakespeare project from San Francisco University and Shakespeare in Sign Language project from Gallaudet University as references.

With the adaptation of Shakespeare's text in Brazilian Sign Language and the potential creation of audiovisual tools, the project proposes an innovative artistic work with the poetry of Sign Language and their relevance in the dissemination of Art from the Deaf Community.

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SHAKESPEARE IN SIGN LANGUAGE. Available: <https://www.gallaudet.edu/firstfolio.html>

Name: Alicja Galazka	Building teacher's psychological resilience and well-being through drama	University of Silesia Faculty of Social Sciences Poland
<p>The impact of COVID 19 on education is multidimensional and is being widely researched. Teachers and students have had to face high level of uncertainty and constant reinforcement of messages of the crisis. It caused lots of stress and tension among teachers and students. Resilience has been shown to bring many benefits to teachers, one of which is higher psychological well-being. Due to positive impact of resilience on individual psychological state and psychological well-being, it has been suggested that resilience may capture measurable components responsible for psychologically healthy or beneficial response to challenges and stress among teachers Drama is a tool which promotes development of social and meta skills and can be effectively used to stimulate psychological hardness, resilience, and well-being. The presentation will focus on discussing the findings of the empirical pilot studies taken in Poland and will help to understand the necessity of dealing with teachers' emotional exhaustion. The main aim of the investigation was to find the impact drama may have on participants level of well-being and resilience. At the first stage teacher's level of well-being was diagnosed. The Ryff's Psychological Well-Being Scales (PWB) was used. Next, teachers participated in 16-hour group drama workshops and the PWB scale was used again as a post test. Participants were also interviewed after the drama workshops. Drama interventions incorporated different strategies and tools. The results show a significant impact of drama workshops on developing resilience and well-being among teachers There is a growing need to develop resilience among teachers to support them with growing amount of stress and improve their communication skills with students and colleagues.</p>		
Name: Amanda E. Abbott	Drama in the Time of COVID: Art as Healing	Faculty Teachers College, Columbia University, NYC, aea2174@tc.columbia.edu
<p>Within Drama, community forms organically among playwright, director, cast/crew, and audience. No other art form <i>lives</i> in all participants' bodies in quite the same way, for each is necessary to make the art <i>whole</i>. As such, drama holds untapped pathways in English content classrooms. Power lies within theory, the artist's/actor's process, and its capacity for shared human experience. By teaching young readers to embody texts like trained actors, impactful experiential learning occurs. Drama employs a heavily-backed theoretical framework for metacognition and powerful learning through synthesis of mind and body. Recent advancements in neuroscience, in congruence with drama, uncover links among language, gesture, and spoken word to activate a reflection of the unconscious. In this paper, I provide several reflections on this practice from the voices of students in my English Education M.A program course, The Teaching of Shakespeare, at Columbia University. Albeit virtually, <i>the play was the thing</i>.</p>		

Name: Ana Maria Victoria Vicovan	Perspectives on the training of theatre artists towards play/theatre therapy	PhD Student at UNATC, ana.vicovan@unatc.ro
<p>Presently, UNATC is pursuing the development of research in the direction of theatre as individual or group therapy. A first step has been taken through a collaboration with the paediatrics department of the Oncology Institute in Bucharest. The research (coordinated by Dr. Magda JIANU and PhD Student Ana Maria Victoria VICOVAN) was based on the following questions: <i>can theatrical activities contribute to improving the quality of life of children in hospital? Can theatre activities be used to improve the child-parent relationship? Can theatre games support cancer patient education during treatment?</i></p> <p>In a society marked by the recent events of 2020, we can increasingly observe the impact that social distancing and lack of human connection has on our mental health. A 2020 study¹ concludes that isolation, detachment and quarantine can culminate in a complex mix of feelings such as: anxiety, loneliness, stress, depression, fear of illness and death, frustration, anger, boredom, insomnia, anxiety.</p> <p>Patients of oncology wards have been experiencing these effects even before the onset of the COVID-19 pandemic (Bearsion 1994, Sheuli 2020, Sextou 2015, Barrera 2002, Eiser 2004, Brown 2007). Furthermore, in the case of children, admission to hospital for cancer treatment often means the neglect, interruption, or even abandonment of their educational pursuits (Eiser 2004, Sextou 2021, Keehan 2021).</p> <p>The theoretical framework includes academic literature from artistic disciplines (acting, applied theatre, music), but also psychology (art and play therapy), music therapy, social sciences and pedagogy.</p> <p>Our methodology, based on introducing theatrical activities to the child patients, has been developed working directly in the paediatric ward. The main findings confirmed our initial assumptions that theatre activities may improve the quality of time that children spend in hospital and the conclusions have prompted us to continue developing and implementing more projects so as to further refine our field investigations.</p> <p>List of references</p> <p>Brown, Erica, and Brian Warr, <i>Supporting the Child and the Family in Paediatric Palliative Care</i> (London: Jessica Kingsley Publishers, 2007) Eiser, Christine, <i>Children with Cancer: The Quality of Life</i> (Mahwah, N.J.: Lawrence Erlbaum Associates, Publishers, 2004) <http://public.eblib.com/choice/publicfullrecord.aspx?p=238912> [accessed 28 September 2021]</p>		

¹ Alessandra Morelato Simões and others, 'The Effects of Social Isolation Related to Anxiety', *International Journal of Development Research*, 10.11 (2020), 42452–57.

Keehan, Sandra, 'Continuing Education in Irish Hospital Schools: Provision for and Challenges for Teachers', *Continuity in Education*, 2.1 (2021), 42 <<https://doi.org/10.5334/cie.25>>

Morelato Simões, Alessandra, Júlio César Pinto Souza, Ewerto Augusto Costa Bandeira, Leôncio Rodrigues de Figueiredo, and David Barbosa de Alencar, 'The Effects of Social Isolation Related to Anxiety', *International Journal of Development Research*, 10.11 (2020), 42452–57

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Name: ¹ Ana Paula Proença, ² Lucilia Valente ³ Rita Wengorovius ⁴ Alexandra Espiridião, ⁵ Judite Cruz	Theatre and Community: building bridges of hope through Integrative Dramatic Play	¹ Polytechnic Institute of Leiria, CIDEI, ESECS, CIEBA ana.proenca@ipleiria.pt ² University of Évora ³ Superior School of Theatre and Cinema, Teatro Umano ⁴ énior Chapitô Troupe ⁵ University of Minho
In this conference it will be discussed the importance of hope both as aesthetic and therapeutic experience. We will argue that a better understanding of the articulation between artistic creation and significant individual memories from the past to elaborate a transversal concept of hope. Our research allowed us to build an Integrative Dramatic Play model with groups showing how to use co-constructive singularity for a collective Dramaturgy. From the point of view of an integrative artistic experience, we choose an experiential space of artistic intervention allowing a group identity to emerge. Leading specialists (DallaPalma, 2002) carried out studies on the relevance of the social aspect of Performance and in the elaboration of its Dramaturgy. Tendencies affiliated with relevant philosophers should be highlighted (Deleuze and Guattari, 2007).		

Darba wahda... (meaning ‘Once upon a time...’) was a project which brought young and elderly people together over a creative platform through activities like drama, storytelling, games and exercises, puppetry, music, arts and crafts. *Darba wahda...* was about using creativity to harness the strengths, potentials and achievements of elderly people, and the joy and youthfulness of children to provide a line of communication that transcends generational divide.

Developed and led by Anna Formosa it was one of the projects of the community programme of Valletta European City of Cultural 2018. It ran between 2015 and 2018 and was made up of 18 projects of 10 weekly sessions each. Each project took place in various locations across Malta and Gozo reaching over 200 young and young-at-heart participants. Every week the group would explore a new theme through a different art form, engaging also participation of 20 artists who ran specific workshops. Post 2018, *Darba wahda...* went on to enjoy a collaboration with the National Literacy Agency for another 3 projects in schools.

Darba wahda... gave elderly people the opportunity to feel valued and young people the opportunity to enjoy developing healthy interactions and foster respect with each other and with the elderly. It also provided the opportunity for passing down folklore, traditions and historical events through drama and other creative techniques. Participants exercised their creativity, developed new skills, and best of all had fun in a safe, creative environment. Once it gained momentum, it also attracted some to drop by to enjoy the atmosphere of a session or 2.

This paper will explore the positive impact it had on participants and the community even beyond the workshops, why participants wanted to continue after the projects finished, how it promoted a sense of well-being addressing ageing, loneliness and the generation gap, and why it was so warmly welcomed by stakeholders such as local councils, schools, Active Ageing Unit etc... pointing to a need for such projects.

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Darba wahda... facebook page https://www.facebook.com/DarbaWahda/?ref=page_l

Darba wahda... 3 minute video summary <https://www.youtube.com/watch?v=wNyxZY1Zhdc>

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Child Magazine – March 2017 issue

<https://www.facebook.com/DarbaWahda/photos/pcb.1434383159955919/1434382869955948/?type=3&theater>

Name: ¹ Ásgerður H Jóhannsdóttir ² Rannveig B Thorkelsdóttir, ³ Berglind Gísadóttir	Drama in Mathematics Education	¹ PhD student at University of Iceland ² Associate Professor in Drama and Theatre Education at the University of Iceland, School of Education ³ Assistant Professor at the University of Iceland, School of Education
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The presentation describes preliminary findings of a pilot project investigating the experiences of mathematics educators who use creative methods like drama to make mathematics more accessible. The pilot is a part of an ongoing Design-Based PhD research around the benefits of drama in mathematics education. **The project aims** to add to the available literature about how the benefits of drama in mathematics education. **Theoretical framework** The grounding theory is that through drama links can be created between abstract concepts and lived experiences. Through these connections, rigorous understanding of complex ideas, application of logic, and critical thinking skills can be built. Looking to theories around the role of creativity in mathematics learning, we also draw on Dewey's perspective on how knowledge develops when connections to meaningful experiences can be made; the works of pioneers like Heathcote, Winston, and Neelands who developed the approach of building such connections through drama in education; and more recent works in the field focussing more on the human aspect, intercultural and social values of drama in education.

Research questions: *What shapes the experience and attitude of math educators towards drama in math education? What obstacles might math educators encounter when utilising drama in mathematics education?*

How can the methods of drama as a teaching method be made more accessible to math teachers? Is there an identifiable pattern to be found in the experiences of professionals who regularly implement elements of drama, theatre, and storytelling in their mathematics education work?

Methodology: The pilot is based semi-structured interviews. **Main findings:** Preliminary findings indicate that levels of administrative and collegial support as well as student's enthusiasm play a role in meaningful implementations of drama in mathematics education.

Conclusion: The work is still in progress so conclusions can not be firmly made at this point.

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Name: Aspasia Simpsi	Exploring gender-based violence through Drama: the “Antigone” approach	Educator at the Greek Ministry of Education. Lifelong Learning and Religious Affairs (Greece), aspasia230@yahoo.gr
<p>This paper focuses on the exploration of gender-based issues through drama. The theme emerged as a result of the number of femicides that were reported within the last year. Embarking from the point that violence is often the result of unequal distribution of power and the respective power relations, I designed a study where the students explore elements of gender-power and gender-identity through drama conventions based on the ancient Greek play of “Antigone”. My discussion proceeds in three parts. Initially, I conceptualise drama as a learning medium, gender identity and gender-based violence, and ideology. In the second part, I turn the focus on the design of the study: it is an ethnographic research, that employs the methods of interviews, observations and field notes so as to encourage the students to explore and deconstruct gender-related narrative and ideologies that permeate the play of “Antigone”. Lastly, I present the students’ reported self-positions and the respective reported experiences while participating in the Antigone drama workshop.</p> <p>It is important to note, that the study employs aspects of the “Theatre of the Oppressed” that could motivate the students not only to explore the established gender ideologies, but also to “rehearse” different self-positions in reference to gender issues (to use Boal’s notion of rehearsal for life). The findings suggest that the study facilitated the students to unveil, deconstruct, question and challenge elements of a collective patriarchic identity. Moreover, they reported that drama and forum theatre techniques informed the participants’ self-positions. In summary, I would argue that the exploration of Antigone through drama not only informed the students’ self-positions and awareness regarding gender issues, but also encouraged membership in fresh self-positions that might be emancipated from detrimental aspects of gender identity.</p>		

Name: Bella Cavicchi	The Essentiality of Playing Pretend: Imagination, Creativity, and Theatre-Based Teaching Artistry in the Early Childhood Virtual Classroom	MPhil Student in Arts, Creativities, and Education Jesus College, University of Cambridge Cambridgeshire, United Kingdom
<p>This paper is an exploration of teaching artistry and the role of the imagination in early childhood education as it exists online. Part response to the COVID-19 pandemic's impact on the arts in the United States and part testament to the value of theatre-based education, it highlights the voices of nine teaching artists who have experience teaching virtually. I use semi-structured interviews and an ethnographic process of analysis to uncover not only the connections between teaching, creativity, imagination, and theatre but also what digitally-mediated instruction uniquely reveals about their intersection. I argue that online teaching reaffirms the fundamental principle of teaching artistry: that imagination is both a skill to strengthen (we learn to imagine) and a means of learning (we imagine to learn), and as such, I ultimately conclude that the "virtual classroom" has only renewed the purpose of teaching artistry for both young learners and educators themselves. In my proposed presentation, I will put these findings in conversation with theories of early childhood education, definitions of teaching artistry, and the value of arts-integrated pedagogies and will further discuss the implications of this research for theatrical teaching artists working in a "post-pandemic" future.</p>		

Name: ¹ Bogdana DARIE , ² Andreea JICMAN , ³ Victor BĂDOI , ⁴ Romina BOLDAȘU	Developing prosocial abilities for the young people abroad	¹ Head of the Acting Department and Professor Doctor at UNATC, bogdana.darie@unatc.ro ² Assistant Professor Doctor at UNATC, andreea.jicman@unatc.ro ³ PhD Student at UNATC, victor.badoi@unatc.ro , ⁴ Assistant Professor at UNATC, romina.boldasu@unatc.ro
<p>The research objective is to use theatre methods to support young people abroad to develop prosocial skills in order to become responsible citizens by integrating the values of the culture of origin and those of the host country. It is based on the question: <i>Can theatre support Romanian citizens in adopting a behavior appropriate to the host country, without losing the specificity of their culture?</i></p> <p>In recent years, the number of Romanians living abroad has increased ¹ (approx. 9,700,000 ²), many of them facing the difficulty to adjust their cultural values to the ones of the host country. Culture represents a significant background which, without being conscious of it, defines the inner structure of the individual. Peter Sellars, an American theatre director, argues that “the purpose of theatre is to make the invisible world visible. Most people believe that what is visible is empowering. Yet real power is what is invisible. This is culture, it’s the invisible among us. But it’s also something we have in common. Theatre is about making it visible in order to feel it, because it is increasingly difficult today to perceive these shared elements” ³. The research developed by UNATC seeks to find out how theatre can become a form of social education in the broad process of integration of</p>		

Romanian citizens living and working abroad. The **theoretical framework** supporting the research consists in resources documenting the practices of applied theatre for developing critical thinking, as well as literature in social sciences and intercultural communication.

The **methodology** consists in structuring and organizing theatre workshops for young people living abroad.

The **main findings** show that theatre is a potential resource for reducing the uncertainties and individual insecurities faced by Romanians living abroad, **concluding** that theatre provides social support.

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¹ In 2018, Romania was the largest exporter of labor in the EU with 173.000 Romanians, plus 7% despite economic growth and wages. Source: Ramona Cornea, „România a fost în 2018 cel mai mare exportator de forță de muncă din UE cu 173.000 de români, plus 7%, în ciuda creșterii economice și a creșterii salariilor din țară. Faptul că un număr atât de mare de oameni pleacă nu este legat de mirajul salariilor. Eu cred că este vorba de calitatea vieții și de oportunități”, published at 31.01.2020, accessed at 10.09.2021, <https://www.zf.ro/profesii/romania-2018-cel-mare-exportator-forța-munca-ue-173-000-romani-plus-7-ciuda-cresterii-economice-cresterii-salariilor-tara-faptul-numar-atat-mare-oameni-pleaca-legat-mirajul-salariilor-cred-vorba-18769024>

² According to a 2019 study conducted by the Ministry for Romanians Abroad, „Raport de activitate 2019 conform programului de guvernare”, http://www.mprp.gov.ro/web/wp-content/uploads/2019/07/Raport-IULIE-2019_site.pdf, accesat la 10.09.2021.

³ Peter Sellars (American theatre director), Conferința „Teatru și istorie contemporane”, *apud* Michaela Tonitza-Iordache, George Banu, *Arta teatrului*, Nemira, București, 2004, pp. 540-541.

Name: ¹ Christina Zoniou, ¹ Anna Tsihli,	Process drama, devised theatre and documentary theatre in Educational Seismology: a new concept and implementation	¹ Department of Theatre Studies, Faculty of Fine Arts, University of the Peloponnese, Nafplio, Greece
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This paper focuses on the innovative uses of devised theatre and documentary theatre in the framework of Educational Seismology (ES) and Citizen Seismology (CS). ES [1]-[2] aims to educate the public on the natural phenomenon of earthquake, raise awareness on its consequences and train in protection and resilience. CS reaches out to the public to gather information (messages, photos, videos) on the effects of an earthquake through citizens-witnesses (‘crowdsourcing’) and support early decision-making. The innovative approach proposed in this paper is the employment of applied performative arts as the vehicle through which ES and CS will successfully address their audience and engage it in their aims. In order to implement and evaluate the effectiveness of the proposed approach, an applied theatre intervention has been designed and implemented within the framework of the *EduSeismArtTec* research project which brings together ES-CS, Applied theatre and Digital Technologies, (<http://eduseismarttec.gein.noa.gr/en/home-3/>). The designed intervention has involved a group of university students. A devised theatrical performance is being produced to be performed in theatres in Greece during May and June 2022, in an artistic research design, using devised [3] and documentary theatre methods [4] combined with digital technologies.

In this paper, we present our main findings obtained through a qualitative methodology and employing a participatory action research through performance [5]-[6]. The impact of applied drama on its audiences and the impact of the theatre performance on performers and spectators alike are analyzed to answer two major research questions: (i) Is a performative Educational Seismology feasible and meaningful? (ii) Does applied theatre constitute an educational intervention capable of cognitively, emotionally, and mentally strengthening the individual against earthquakes?

Acknowledgement

EduSeismArtTec is implemented by the National Observatory of Athens – Institute of Geodynamics (hosting Institution), the University of the Peloponnese - Department of Theatre Studies and the University of Eastern Attiki - Department of Electric and Electronics Engineering. The research project is supported by the Hellenic Foundation for Research and Innovation (H.F.R.I.) under the “1st Call for H.F.R.I. Research Projects to support Faculty Members & Researchers and the Procurement of High-and the procurement of high-cost research equipment grant” (Project Number: 1752).

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Name: **Danielle Hradsky**

**Processing transformative learning:
Understanding the changing power of process
drama**

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Drama is a powerful force for change. As drama educators, we aim to develop our students' confidence, empathy, and critical thinking abilities. We slide between real and imagined worlds on a daily basis (Neelands, 2004). In short, we transform. But how does transforming work? In this paper, I present findings from my research exploring how embodiment can support educators to engage with the supercomplexities of teaching for reconciliation. Reconciliation between First Nations and non-Indigenous Australians is a messy, complex, uncertain issue, perpetually at risk from the power and possessiveness of patriarchal White sovereignty (Elder, 2017; McMillan & Rigney, 2018; Moreton-Robinson, 2015). Here, I focus on a process drama (part of a larger professional learning program) undertaken with 12 participants, who took on the roles of teachers at an imaginary school, struggling to 'close the gap' between their First Nations and non-Indigenous students. As teacher-in-role, I transformed into the unenthusiastic and prejudiced school principal. We were also visited halfway through by the character of a First Nations parent, played by my First Nations co-facilitator. At the end of the professional learning program, all of the participants nominated this process drama as one of their most powerful and memorable learning experiences. Using Saldaña's (2021) dramaturgical coding frame, I unpack how this process drama affected participants' objectives, conflicts, tactics, attitudes, and emotions. My findings illustrate how drama creates a space for educators to dwell in the supercomplexity paradigm (Barnett, 2017), embracing mess rather than seeking simple solutions (Law, 2004). In this session, I aim to celebrate this powerful pedagogy as a way to facilitate change for both tall and small.

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Name: Dorothy Morrissey	The Wonder Project	Lecturer in drama education Organisation: Mary Immaculate College, University of Limerick City: Limerick Country: Ireland
<p>The Wonder Project consists of a series of week-long theatre residencies in special schools in Ireland. Each residency aims to generate an innovative sensory theatre experience with children with intellectual and physical disabilities. This paper explores the first such residency, which took place in the West of Ireland. It involved 12 children, their teachers and carers, and a creative team comprising the theatrical lead, a musician, and a dancer. The children, as co-members of the creative team, were integral to the development of the work, giving them a real and meaningful voice – both verbal and non-verbal – in the creative process.</p> <p>Sensory theatre – a genre of Theatre for Young Audiences (TYA) – provides sensory and immersive theatrical experiences for neurodivergent and disabled children and young people usually excluded from access to TYA (Mattaini, 2020; Terribile, 2020). Sensory theatre tends to take place in schools ‘to facilitate mobility and psychological access for children with disability’ (Terribile, 2020, p.12). The genre is marked by interaction: between the creative team, the audience, and sensory elements, which include sound, sight, touch, smell, taste, a sense of the body in space (proprioception) and a sense of movement and balance (vestibulation) (Grace, 2018). Sensory theatre thus addresses the need for children and young people who experience the world in a primarily sensory way to engage with the arts.</p> <p>The research was designed to address:</p> <ul style="list-style-type: none"> • The impact on the participants • Implications for future practice in sensory theatre <p>A case study methodology, comprising the following methods, was employed:</p> <ul style="list-style-type: none"> • Pre- and post-residence questionnaires (creative team, participating teachers and carers) • Pre-residence interview (creative lead) • Post-residence interviews (creative team, participating teachers and carers) • Researcher observation • Videorecording <p>(The latter two addressed the ‘voice’ of participating children and young people.)</p> <p>This paper presents the research findings as they relate to the research focus and extant literature on sensory theatre.</p> <p>References: Grace, J. (2018) <i>Sensory-Being for sensory-beings: Creating entrancing sensory experiences</i>. Oxon: Routledge. Mattaini, M. (2020) ‘Creating autistic space in ability-inclusive sensory theatre’, <i>Youth Theatre Journal</i>, 34:1, 42-54. Terribile, B. (2020) <i>Interactive Theatre for Children: A Multi-sensory and enabling practice</i>. BA dissertation, Malta: Department of Theatre Studies, School of Performing arts, University of Malta.</p>		

Name: ¹ Elaine Clotworthy, ² Carmel O'Sullivan

The Generalisability of 'Social Drama' for Young People with Autism Spectrum Disorders to Natural Environments

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Autism (ASD) is a neurodevelopmental difference, and core differences of ASD include impaired communication and social interaction (Vernon et al., 2012). While there are many social skills interventions for this population, using a variety of methods including drama and theatre (Lerner & Levine, 2007; Corbett et al., 2014), very few explore generalising these social skills from the intervention space to the natural environment, which literature highlights as a challenge for young people with ASD. This paper will outline the findings from doctoral research which assessed the generalisability of social skills demonstrated by participants in O'Sullivan's Social Drama (SD) model to natural environments. It will identify the factors that enhance and inhibit the demonstration of participants' social skills in all environments. This study employed an ethnographic case study approach, with two case studies. The data collection tools used were document analysis, questionnaires, observation and interviews and these were designed around the operationalisation of generalisability for this study, which focused on time, setting, individuals present and responses/behaviours of participants. Findings from both case studies show that social skills demonstrated in SD do not generalise to other environments, however, certain elements of the SD model generalised such as the use of imagination, fictional world and role to interact with peers without facilitation in multiple settings, which will be explored in this paper. Factors impacting the generalisability of social skills from the Social Drama Model such as of environments, teaching methodologies, levels of structure and formality will also be explored.

Name: Elisabeth Vergeiner	Good practice from drama language teaching: The online window spectacle	OeAD-Lecturer at the institute of German Studies, Constantine the Philosopher University in Nitra, Slovakia, elisabeth.vergeiner@oead-lektorat.at
<p>When classroom teaching suddenly changed to digital formats in March 2020, due to the Covid19 pandemic, teachers who worked with drama methods also had to change their didactic concepts for online teaching to meet the new requirements of digital teaching. But how can drama in education work in digital foreign languages teaching if the lessons take place synchronously or asynchronously in front of the screen and with poor internet connection? Based on a good practice example from online teaching, a teaching project will be shown, where online and offline drama methods were used. Starting point is the short story <i>Das Fenstertheater</i> [The Window Theatre] by <i>Ilse Aichinger</i>, which was adapted by the students with digital tools and accompanied by drama exercises. In addition to the creative editing of the short story, another step involved the scenic implementation of the text and the production of a short video. Students should not only practice the facets of speaking skills or creative writing, but also use body language, which is often neglected in online lessons. The presentation will exemplify how students can work on a short story using digital tools with their hands, hearts and brains and thus become their own authors, dramaturges, and directors of texts. Based on a practical example from the classroom, the project outlines how literary texts can be reinterpreted and recorded creatively via video.</p> <p>Consequently, an insight is given into how methods of drama education can be integrated into online lessons and how, in the end, a short film can be created using web tools.</p>		

Name: Elsa Szatek	Moving spaces; Mapping the drama room as heterotopia	Ph.D. candidate Stockholm University, Department of teaching and learning, elsa.szatek@su.se
<p>The presentation investigates a drama space belonging to an all-girls' community theatre group in an industrial town in Sweden. The girls, aged 13-17, do drama in their spare time and the artistic work produced relies on a participatory process where the girls' input is vital. This presentation explores the political characteristic of the girls' drama room which reflects, juxtaposes and opposes particular sites in the participants' everyday life such as school and family. By working with Foucault's idea of Heterotopia this presentation examines how the drama room functions as an exclusive and excluding space as a well as a space of resistance. Based on interviews with the girls, this ethnographic study challenges the assumption that applied drama is only an interrelational matter between the drama participants. By examining the drama room as the 'other place' in the girls' everyday lives while also being embedded in the town they live in, this paper explores and problematise the drama room as space for the girls to have agency, there and elsewhere. The study puts spatial and postconstructionist theories to work why notions of space and place are foregrounded. This allows for a 'dramaspaceknowledge' to emerge, the influence of which stretches beyond the drama room. This presentation argues that the girls' 'dramaspaceknowledge' is utilised when creating a performance and while challenging structures and norms elsewhere, such as in their schools and the town they live in. This presentation will explore this 'dramaspaceknowledge' in more detail as well as problematise the implications of working in a heterotopic space.</p> <p>Reference: Foucault, M. (1986). Of Other Spaces. <i>Diacritics</i>, 16(1), 22–27. JSTOR. https://doi.org/10.2307/464648</p> <p>Lykke, N. (2010). <i>Feminist studies: A guide to intersectional theory, methodology and writing</i>. Routledge.</p> <p>Massey, D. B. (2005). <i>For space</i>. SAGE.</p>		

Name: Enni Johanna Junttila	Evaluation and feedback in drama: experiences of Finnish upper secondary school students doing their art diploma in drama	Open University of the University of Jyväskylä, Finland enni.j.junttila@jyu.fi
<p>This research aims to study how theatre students in Finnish upper secondary schools are assessed and given feedback. The context of the study is the general upper secondary education diploma in drama. Students who have recently performed their drama diploma performances and received the oral evaluation were interviewed. The main research question is: How the students experience the evaluation and what they gain from it? Furthermore, it is interesting to find out how they compare the evaluation of their own teacher and the theatre professional outside the school organization, for it is customary to these diploma works to be evaluated by a such panel of two. Art subjects in upper secondary school differ from so called regular subjects; in theatre the students use their own life experiences, opinions, and physical bodies as tools for their work. Thus, it is very important to pay attention to the means and ways how feedback is given, and the students themselves are the best experts on how the evaluation succeeds. This study is multidisciplinary. The theoretical framework consists of a combination of general education and art and theatre education theories. It is complemented with study of interaction. This qualitative case study research has a narrative and phenomenological background as the data is analyzed by using narrative analysis and general content analysis. The preliminary results show that the students appreciate more their own teacher's evaluation; 'they know their students best'. It also seems that that the encounter between the evaluator and the student often is respectful and provides much forward-feeding insight in the students' work. With this research, discussion for further development of drama education's assessment is opened. It hopefully leads to development of art education, which may enhance the student's wellbeing in school and their commitment to the studies.</p>		

Name: ¹ Erika Piazzoli and ² Annie Ó Breacháin	Embodying the Untranslatable in the Lacunae Project – developing a holistic didactic approach to make opera with children and youth.	¹ School of Education, Assistant Professor in Arts Education, Trinity College Dublin, erika.piazzoli@tcd.ie ² Assistant Professor, School of Arts Education and Movement, Dublin City University (DCU)
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In this paper we discuss *Lacunae: Embodying the Untranslatable*, a project exploring the aesthetic potential of Untranslatable Words through drama and dance in education. The study aims to investigate tension, intercultural awareness and performing untranslatability (Glynn & Hadley, 2021) through the following research question: How can Untranslatable Words be explored performatively to channel dramatic tension towards intercultural awareness? From Malinowski's (1935) analysis of Untranslatable Words onwards, many documented culturally specific terms that don't have a direct translation. Take *Iksuarpuuk* (Inuit), a feeling of edgy anticipation that makes one keep on looking out the window to see if an expected visitor is coming up on the path; *Mamihlapinatapai*, (Yaghan), the silent acknowledgement between two people who agree but are both unwilling to initiate; or *Spennufall* (Icelandic), losing interest in something after the highest point is over. These words, and hundreds of others, cannot be translated directly. In the present study, we propose an applied approach to (un)translatability, working with/through the body in space, positing the body as the vehicle for deciphering the untranslatable, with dialogue following, rather than pre-empting creative work – an embodied way of knowing.

In Phase 1 of the study, nine artists and academics from drama, dance, translation and intercultural studies engaged in a research retreat, informed by Practice-as-Research methodology (Smith & Dean, 2009) and arts-based methods (Levy, 2020). Data from artistic exploration of UW through process drama, physical theatre and Butoh, documented through photography, observations, Think-Aloud protocols, interviews and focus groups, became the point of departure for the inquiry, building on Piazzoli's (2022) recent work on Untranslatable Words (UW) as an anchor for intercultural aesthetic engagement. As the project is ongoing, findings are still under development. However, in this paper we discuss the literature review, methodology and data collected so far, opening up for future collaborations and insights.

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Name: Eva Hallgren	"It is not as simple as one might think." Preschool teachers' mastery of taking on a role	PhD and Senior Lecturer in Drama in Education. Department of Humanities and
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This paper presents results from a praxis development research study carried out by a drama pedagogue and researcher with preschool teachers at a four-department preschool in a big city in Sweden. As a background for the study, there is the school fiction of preschools and children lacking play knowledge. In the latest Swedish curriculum for preschool (2018), the notion of teaching is used for the first time. However, play is also emphasized as essential. Based on this, the preschool teachers wanted to develop their play ability with the help of drama tools and role-taking inspired by Lindqvist's 'play worlds', to support and challenge the inside the play. Monthly planning meetings where preschool teachers and drama pedagogue/researcher explored and developed play worlds. In line with Dunn, knowledge of drama vocabulary can strengthen the adults' ability to become co-players without taking over and using the play for specific learning. Participatory observation and reflective logs constitute the data material.

The specific preschool had the opportunity to set aside a large hall where the four departments had at least one play session (1-3 hours) each week. Having a room where a specific setting can be built, left, and developed, based on the wishes of children and adults, was of great importance and became an engine for the entire project. However, the engine did not entirely work when role-taking and use of tension were not understood or not really mastered. The paper explores how the preschool teachers managed to move on and gradually made some of the drama tools their own and got emotionally engaged inside the fiction, but they also dismissed some in creating play worlds.

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Name: **Eva Österlind**

Drama in Higher Education for Sustainability – Explorative workshops

Professor in Applied Drama, Stockholm University, Sweden

Higher education on sustainable development is mostly taught through scientific facts. This is despite a need to engage with emotional and normative aspects of sustainability, which raises anxieties about existential risk, and moral dilemmas connected to responsibilities and values at the individual and planetary scale. The cross-disciplinary field of sustainability is unsettled and value-loaded, a challenging academic subject for both teachers and students. Consequently, adequate teaching methods has to be developed. Attempts are made to achieve this, by adopting a less traditional teaching approach. Applied Drama may have a potential to encourage teachers and students to engage with the emotional content of sustainability science. At Universities, Applied Drama is put forward as a creative, interactive form of learning, often organised as single workshops. This study problematises drama work as single events, drawing on workshops on sustainability for students in Athens, Helsinki and Stockholm. The results, based on questionnaires, indicate significant differences in students' learning, connected to previous drama knowledge and level of academic studies. The findings highlight the impact of contextual aspects, which may inform when, how and why drama is applied in varying educational settings.

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Name: Fiona McDonagh	Sowing the seeds: fostering collaboration between future theatre artists and future teachers	Department of Drama and Theatre Studies, Mary Immaculate College, UL, Ireland Fiona.mcdonagh@mic.ul.ie
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This paper will introduce a project undertaken to investigate the impact on two cohorts of students co-participating in a co-taught (cross faculty) module on Theatre for Young Audiences (TYA). TYA within this study is considered professional theatrical performances (in theatre venues or educational contexts) of self-contained plays for young audiences. The participating cohorts of students were a group of third year Bachelor of Education students participating in an elective module in TYA, and a group of second year Bachelor of Arts in Contemporary and Applied Theatre Studies students participating in a core module on TYA. The module itself functioned as a model of teacher-artist partnership. Teacher-artist partnership is a core element of both the Art Council's Creative Schools initiative and of the Department of Education's Creative Clusters initiative in Ireland and is, thereby, pertinent to both future theatre artists/facilitators and future teachers. The researchers set out to generate meaningful TYA engagement by inviting the student teachers to work with and alongside student theatre practitioners to develop a deeper appreciation of TYA's unique 'live' aesthetic and theatrical codes. The student theatre practitioners were invited to work with and alongside student teachers, thereby developing a deeper appreciation of the curriculum, codes and conventions that govern education. This interaction and exchange created 'dialogic situations', in which student theatre practitioners and student teachers began to 'talk about what they are discovering together about themselves, about the world, about what is and what might be' (Greene, 2001, p.108) in TYA and education. In this presentation, I will chart the contemplations and the shifts that occurred throughout the various stages of the project and examine how we hoped to enable both cohorts to appreciate TYA from the other's perspective, sowing the seeds for the cultivation of more dynamic TYA-school engagement into the future.

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Name: ¹ Gabriella Dóczy-Vámos, ² Lilla Lendvai, ³ Zsófia Jozifek	Are you good? Researching Nyitott Kör's teacher well-being workshops through Arts Based Participatory Action Research	¹ Freelance education specialist, Budapest, Hungary, ² Associate professor, ELTE PPK, Institute of Intercultural Psychology and Education, ³ Co-worker, Drama practitioner, Nyitott Kör Egyesület (Open Circle Association)
<p>Background and objectives: The research conducted by Nyitott Kör, Hungary was realized as part of a 29-month international Theatre in Education project (To be or not to be well? – Drama and Theatre in Education). The aim of the research was to examine the impact of Drama and Theatre in Education on teachers’ well-being, since there had been previous studies underlining the positive influence of drama on health and well-being.</p> <p>Methods: Our exploratory case study was art-based and can be categorised as participatory action research (PAR). The sample consisted of a teachers’ collective working in a primary school in Budapest, Hungary. Our sessions, which were held for 6-15 people per occasion, were observed and recorded. The information gained from these observations was processed via qualitative content analysis. These were then complemented with six semi-structured in-depth interviews, which were processed with the help of IPA (interpretative phenomenological analysis). At the end of the sequence of workshops, participants also responded to a Flow Questionnaire.</p> <p>Results: According to the results of the survey, organisational trust and the community seemed to be functioning well; however, the results of further analysis revealed that communication between members of the group is not satisfactory. Due to the lack of trust towards the leader and the low level of organisational communication, building trust became a key element. As a result of the Encounters, in addition to the good relations between colleagues and the sense of community, participants also reflected on the dividedness of the teaching staff. Burnout was also a defining theme during the sessions, as teachers felt that it had been threatening them. By the end of the series of sessions, they identified that in order to conceive the problems, step up together, and set their common goals they need closer cooperation. The series of encounters influenced teamwork in the community, and participants gained new knowledge related to Drama and Theatre. By the end of the series, participants were able to identify main difficulties and professional challenges and came up with common suggestions for solutions and common goals.</p> <p>Conclusion: By the end of the sequence of workshops, participants were able to recognise challenging pedagogical situations and reflect on them. They saw systemic-level problems in their complexity, were able to articulate their own difficulties and problems and form a compound picture of them, and identified the strength of the group as a component to resolve these issues. As an outcome of the series, by the end, they were emotionally capable of turning to one another, speaking out on their difficulties and providing emotional support for those in need.</p>		

Name: Heidi-Tuulia Eklund	Perceptions, experiences and learning processes of basic education teachers in the introduction of drama methods - dissertation research	MPhil, PhD candidate, Doctoral Program in Music, Arts and Culture Studies, University of Jyväskylä, Finland
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In our design-based research, we study the development of a teacher's professional identity using drama methods when teaching in basic education. The aim of the research is to develop needs in the use of drama methods and in the learning processes, their opportunities and challenges in subjects mentioned in the Finnish basic education curriculum. What kind of skills does the artistic learning process require from a teacher? How does active drama work affect a teacher's identity? The frame of reference for qualitative research is based on the following theories. According to Sava, there are three tendencies of artistic learning concepts, which include experientialism and learning of creative expression, artistic-aesthetic cognitions as an object and tool of learning, and deepening the understanding of artistic learning. Theory of the construction of a teacher's identity from a personal, collective and professional identity perspective, and a common growth process as a co-learner in the learning process. The educator's own professional growth alongside the growth process of children and young people as co-learners, as McDonough and Finneran state in their 2017 study, that the diverse dimensions of drama haven't been sufficiently utilized in teaching. Dewey's aesthetic experience and Kolb's experiential learning intertwine with the foregoing. We follow in the lesson work how the teacher chooses to use drama methods, what kind of exercises are used in different subjects and in what situations drama is used during the lesson. The research material is collected through interviews and a research questionnaire from teachers who use drama methods or drama work methods in their teaching and who have participated in various drama trainings. Learning and teaching emotional and interaction skills can rise from the material, as they are strongly embedded in the teaching content of drama, so research can also provide important information for teaching these skills.

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Name: Helen Hallissey	Students as Playwrights	Teacher Researcher, Doctoral Student University College, Cork, Ireland helenhallissey22@gmail.com
<p>The aim of this doctoral research is to address the lack of teaching playwrighting in the Irish primary school. The first research question looks at generating resources and guidelines for teachers not only in teaching playwriting but also in teaching students to read playscripts with expression – ‘Writer’s Theatre for Reader’s Theatre’. The second research question looks at three themes arising from this new genre of writing: inference, the affective, humour. Data collection methods include focus group interviews with children, document analysis, observation and visual research. The process of ‘crystallisation’ (Taylor, 1996) will inform the analysis of these three themes. In this paper presentation, I elaborate on my process of analysis of my data, discussing implications for policy, practice and further research.</p> <p>The projected research findings can align with the recommended structures in the literacy programme in Ireland. This involves two frameworks. First, the recommended ‘Writer’s Workshop’ (Department of Education policy) will be reconstituted with playwriting frames: mini-craft lesson, mentor texts, reader’s theatre, the ‘dramaturg’ as a feedback model. Second, learning experiences in playwriting are mapped onto literacy curriculum requirements. Key theorists in a literature review include Woolland (2008) and Gardiner (2019).</p> <p>This Year 3 action research (McNiff, 2017) project involves fifty eight 10-year-old female students in a suburban setting. The fictional context is a real life story of two young Cork cousins who perished on the Titanic. This research is timely as Irish primary teachers embrace the values and practices of a new and diverse curriculum, most especially the literacy programme where playwriting finds a comfortable home. The research is complicated by the complexities within epistemologies, research cycles, reader’s theatre, audience/purpose/format, ethical challenges when working with children, the spoken/written divide.</p> <p>References:</p> <p>Gardiner, P. (2019). ‘Teaching Playwriting: creativity in practice. London: Methuen.</p> <p>McNiff, J. (2017). ‘Action Research: All You Need to Know’. London: SAGE</p> <p>Taylor, P., ed. (1996). ‘Researching drama and arts education: paradigms and possibilities. London: Falmer Press.</p> <p>Woolland, B. (2008). ‘Pupils as playwrights: drama, literacy and playwriting’. London: Trentham.</p>		

Name: ¹Ingrid Femdal, ¹Eva Bjørg Antonsen, ²Margret Lepp	To reflect on practical experiences from mental health work using drama	¹ Associate professor at Østfold University college,
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Background: Nursing students are expected to become reflective practitioners, who can handle complex clinical situations as professional nurses. Applied drama can be one way to learn from experiences through reflection. This presentation is based on four studies where drama has been used to reflect on practice experiences.

Aim: To use drama as a method for learning about mental health work through reflecting on practice experiences.

Method: The studies are based on interviews and field studies and have a phenomenographic approach.

Result: Study 1 and 2 from the bachelor's level has focus on the use of forum play to reflect on practice experiences in mental health work. Study 1 shows that using students' experienced situations from their practice was important as it contributed to their engagement and learning, and resulted in authenticity and new stories. In study 2 the importance of feeling safe participating in forum play, the meaning of using authentic situations as focus of the forum play, how spectators become participants and scope of application are emphasized. Studies 3 and 4 are from advanced level mental health work. Study 3 illuminates the importance of warm-up exercises for involvement in drama, emphasizing the importance of creating a positive learning environment, and to be involved and engaged in the experience. Study 4 shows that students can learn about conflict management in mental health services by alternating between exercises and forum plays, and through reflection. Students managed to look at a conflict from the perspectives of the various parties involved, and this could be valuable in finding the right words in challenging situations.

Discussion and conclusion: The four studies show that drama can be used as a method where students can increase their competence in mental health care services by reflecting on practice experiences.

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Name: Jeffrey Tan	FOOD MEMORIES 2 and beyond – a community theatre project with/for seniors	Artistic Director Theatre Today Singapore
<p>Since COVID 19 pandemic arrived in 2020, it has forced many theatres to shut down and drama educators to rethink about how we create community theatre work. The heart of bringing people together in a community setting is even more important in our often isolated times. Reflecting on Food Memories, the National Arts Council’s Community Arts Residency at Lion Befrienders, Ang Mo Kio, theatre director, drama educator, conceptualiser for Food Memories, Jeffrey Tan, will reflect on the journey taken in the second version of this residency project to actively engage the seniors in our challenging times. The first version of Food Memories involved different groups of seniors to map the famous food in Ang Mo Kio, storytelling, stop motion, embroidery and putting up a Pop Up exhibition at the Void Deck of their neighbourhood. The Food Memories team was able to produce a handbook on working with seniors and even present a Pop Up exhibition for one day in September 2021. The summary video on Youtube (https://www.youtube.com/watch?v=Y_3U7bcBrp4&t=25s). Lion Befrienders, Ang Mo Kio was so impressed with the impact of the project, they invited Jeffrey back for another four months of storytelling with three different groups of seniors from November 2021 to March 2022. This second version involved Food Memories from Cultural Festive stories, the Zodiac Race and Family Recipes! This paper will reflect on the journey taken and also share the new discoveries Jeffrey found in working with the seniors in the second round of Residency. How has Food Memories 2.0 grown with the seniors? What is the role of storytelling in these uncertain times? How does a community arts project impact the seniors in this rented flat community?</p>		

Name: John Andreassen	Studying (with) kids? From audience research to audience development?	Associate professor emeritus, Dramaturgy, Aarhus University, Aarhus, Denmark
<p>‘Audience development’ seems to be a “hot” term these years in northern Europe. In Norway and Denmark certain institutions inspired by EU and British tools are supported by the state to develop methods for different AD purposes. In my preliminary AD-project I will introduce Viveka Hagnell & colleagues’ <i>Barnteater</i> (Children’s Theatre) from Norway in 1981, and Pernille Welent Sørensen & kids’ <i>At lytte til børn</i> (To listen to children) from Denmark in 2021 concentrating on their research tools to show some of the huge variety in audience research. At last, I will shortly introduce 5 general contemporary reasons for AR/AD in order to make us reflect on impact afterwards.</p>		

Name: Kateřina Žarníková	Drama education in European School System	The Academy of Performing Arts in Prague PhD student at the Department of Drama in Education Prague
<p>Since Soul Agenda was presented (and ever before) there is a big need to offer all kind of arts education in schools. Experts in the field of drama education provide an evidence of benefits of drama education in schools. Many European countries implement drama education in the national curriculum. But</p>		

how? What is the position of drama education in the schools in European countries? What kind of advantage or disadvantage does particular model of implementation bring for schools? Is the presence or absence of drama education as a subject a sign that the field is not in schools at all? In research conducted by IDEA Europe (2018–2021), 19 countries participated in a questionnaire investigating drama and theatre’s position in schools in primary and secondary education. Also the content analysis and interview were used as research methods. Nearly 75% of European countries have Drama Education or Theatre as a subject in their national curriculum. Even though one could call this a “success”, some problems need to be addressed concerning the implementation of the subject - not all schools have managed to implement it, some countries also lack formally educated drama teachers, the absence of subject standards causes a great difference in quality etc. The research brings more questions into the discussion about drama education in schools. How can drama education and its benefits be more visible, how should be the teachers educated, where to find the support for integrating drama education into the curriculum etc. This presentation can open this discussion.

Name: ¹ Kerstin Bragby and ² Tony Wall	Paradigmatic walls, wars and waltzes: dramaturgical escapades to explore experience	¹ Associated teacher, University of Stockholm, Sweden bragby@gmail.com , 0046 -706283297 ² Liverpool Business School, Liverpool John Moores University, Liverpool, United Kingdom
<p>Seeking to grasp the nature of reality and existence are often more typical in narrowly bounded paradigmatic conversations about research methodology, than in the heat of learning as an art. Such conversations have been characterised by the incompatibility of (or walls between) paradigms, leading to the notion of paradigm wars. Such debates are problematised by scientific and philosophical language which is typically distant from everyday conversations which constrains their exploration. Despite this, more recent conceptualisation of paradigms positions them as narrative game play, open to re-interpretation through an extended epistemology of experience. As such, there is increasing recognition of the instability of understanding experience. To date, however, this perspective is firmly positioned with an intellectual realm, or itself a narrative game, often located within elitist educational spaces, and exclusive of many groups, tall and small. It is within this context, therefore, that this paper conceptualises and illustrates how applied drama and theatre can address the practice-as-research question: how can people (tall and small) experience different paradigmatic perspectives of reality and existence in ways which elicits dialogue about it? This paper draws on the theoretical framework of extended epistemology, presentational knowing, and deep presence to answer this question through an applied drama and arts practice (Heron and Reason, 2013; Rasmussen, 2014). Evidence from performing the practice highlights that the process gives rise to an inter-dynamic flexible ecology of being, knowing, not knowing, and improvisational becoming through structuring processes that liberates spontaneous messiness to inform new orders of experiencing reality. The practice encourages the arts-based expression of raw and uncommunicable experience to be translated into a shared reflectivity through to propositional knowing and conceptualization (Bragby, 2020). As such, the arts-based practice invites a paradigmatic ‘waltz’ of experience and exploration, important for any inquiring mind.</p> <p>References: Bragby, K. (2020). Presence that makes a difference: cultivating a transformative agency in education through research-based applied theatre and drama (Doctoral dissertation). University of Chester, UK.</p> <p>Heron, J., & Reason, P. (2013). Extending epistemology within a co-operative inquiry. In P., Reason & H. Bradbury (Eds.), <i>Sage Handbook of Action Research</i>. London, Sage.</p> <p>Rasmussen, B. (2014). The art of researching with art: Towards an ecological epistemology. <i>Applied Theatre Research</i>, 2(1), 21-32.</p>		

Name: ¹ Kristian Firing and ² Tatiana Chemi	Becoming educator through radical co-writing and performative practices	¹ Department of Education and Lifelong Learning, NTNU, Kristian.firing@ntnu.no ² Department of Culture and Learning, Aalborg University, tch@hum.aau.dk
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Two scholars. One Lab. 52 weeks. Weekly writing tasks (Lamott 1994; Pennebaker 1999). The idea of establishing an open laboratory where we, as educators, could try out and make space where creativity and reflection can be investigated freely. The aim of the project is to explore how a writing lab, as a back stage process (Goffman, 1990), can help educators develop their identities and teaching on stage. Our theoretical framework makes use of theories of performance that conceptualise the interaction of front and back stage (Goffman, 1990), the redoubling of roles and the actors' work on themselves (Grotowski 2002; Stanislavski 2013). The research question: How can a shared writing lab create new knowledge for educators to bring on stage? We borrowed the methodologies of autoethnographies that become collective, relational, shared (Wyatt & Gale 2013), to build a safe space where we could practicing radical writing skills and challenging our educational practices. Personal voices melted, flourished and transformed into relational exchanges in the lab. Being naked with the Other is a drastic experience: I am until I become you as an imagined Other. Our creative experiment challenges creatively foundational elements of academia: identity, writing, communication and knowledge-creation.

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Name: Larry O'Farrell	The Healing Arts: A knowledge translation project	Professor Emeritus, Queen's University; Chair, Canadian Network for Arts and Learning (Past President of IDEA)
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Although there is a clear and proven role for drama and the other arts to play in health and well-being, Canada lags behind other countries in acting on this knowledge. A major factor delaying implementation of arts and health practices in this country is a widespread lack of awareness of progress made elsewhere. Another factor is an unfounded assumption that only applied or therapeutic arts programming can lead to health benefits, whereas the healing

power of the arts is present in all artistic practice. The Canadian Network for Arts and Learning has assembled a pan-Canadian leadership team representing 15 national organizations that are committed to building awareness of arts and well-being among stakeholders in healthcare, and in the arts, as well as among decision-makers and the general public. The project will follow a knowledge translation model for effecting change.

There is overwhelming evidence to validate the claim that the arts are essential to human well-being. The World Health Organization reports that “Results from over 3000 studies identified a major role for the arts in the prevention of ill health, promotion of health, and management and treatment of illness across the lifespan.” However, while the need for wide-spread, post-pandemic healing is abundantly clear, there is little recognition of the link between arts and well-being in education or cultural policy in Canada. This reflects an uneven commitment on the part of national, provincial, and territorial governments to the principles and practices of arts and health. In this regard, governments in Canada trail far behind forerunners such as the United Kingdom. The dearth of public policy in arts and health in Canada reflects a lack of awareness among members of the general population, and its representatives, as to the potential health outcomes of engagement in the arts. This initiative will look to healthcare practitioners to help build an understanding of how the arts can advance their mission. There is evidence that segments of the medical community are receptive to a role for the arts. Indeed, Canadians have developed some exemplary initiatives in arts for wellbeing that offer a stepping-stone to more universally accessible programming.

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<p>Name: ¹Lucy Wang and ² Morag Morrison</p>	<p>Exploring the Use of Drama Pedagogy to Develop Lifelong Learning through “College Chinese”: A Drama Program Case Study in the Communication University of China</p>	<p>¹ Faculty of Education, East China Normal University, luluxtq1000@gmail.com ² University of Cambridge, UK.</p>
<p>Lifelong Learning is the development of human potential through a continuously supportive process which stimulates individuals to acquire knowledge and skills throughout their lifetimes (Dewey, 1910; Leicester & Field, 2000). It is significant both for the individual and the society in the 21st century, especially for China. Inspired by the Lisbon Key Competences (Cziboly, 2010) and Capability Approach, the author defined five core capabilities for lifelong learning related to this educational research: language capability, learning capability, creative capability, aesthetic and cultural capabilities, and social and civic capabilities. Drama in educational settings is the focus on the educational function to define drama as a teaching and learning method (DfES, 2003). It incorporates elements of an actor’s training to facilitate students’ physical, social, emotional and cognitive development. Drama used as a pedagogy in education is seen as a valuable tool for learning in many aspects related to language learning and lifelong learning (Cziboly, 2010). However, influenced by culture and history, drama pedagogy is less well developed in China compared to the West, in terms of both theory and practice.</p>		

In this research, the author conducted a qualitative case study using drama pedagogy to design a drama program through “College Chinese” teaching in the Communication University of China. The two main research questions were 1) to explore the relationship between drama pedagogy and lifelong learning and 2) to discover the positive and negative effects of using drama pedagogy in the Chinese context. In the findings, the author used a metaphor of “Lifelong Learning Tree” to illustrate the relationship between drama pedagogy and lifelong learning and found the main challenges of using drama pedagogy in Chinese contexts, which are lack of teacher training and traditional cultural beliefs. This research contributes to the theory of the relationship between drama pedagogy and lifelong learning. It also has implications for the “localisation” of liberal pedagogy in indigenous contexts and the future educational reform in China.

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Name: Mari Rusi-Pyykönen	Research as bricolage artisanship of doing and thinking	D. A., Educator FIDEA The Finnish Drama and Theatre Education Association Helsinki Finland marirusipyykonen@gmail.com
<p>A contribution of this paper builds upon my PhD-study (2020) in theatre pedagogy at the Theatre Academy (Uniarts Helsinki). The research positions as an artistic, practice-led research (Haseman 2006). The research objective was to propose a plausible alternative for the widespread instrumental approach of participatory theatre, likewise its individual-focused and strictly phased working methods (Chinyowa 2011; Dwyer 2016). Representative of artistic research I transformed my object-led praxis in process drama through material-concrete activity to a way of knowing. The methods of this “object project” included making process works by hand and taking notes regularly. The aim was to gain deeper understanding of my object-oriented practice. The work method I used for the process works, can be related to <i>bricolage</i> technique. Bricolage is equivalent to do-it-yourself (Rogers 2012). In the art world, bricolage refers to a technique close to <i>arte povera</i>. In the research context, the concept of bricolage implies critical, curious, and experimental mixing and adapting of work methods in a research process, whereby a crafts-based approach and elements of creating by hand are central (Rogers 2012). The research is based on explorative and juxtaposing multi-angled research approach. As an outcome of this method, nine assemblages – process works – have been created. Through retrospective examination, the emerging cornerstones of the process work method are object companionship, sensational imageries, as well as adhesion of object-mental images. They bring a new understanding of the object-based work approaches. Based on the research the ultimate quality of the practices of participatory theatre consists of situationality, situations and events. As a result the study offers an alternative for individually oriented, structured forms of activity. It opens up a new object-led perspective to which an equal, unpredefined working space for human and non-human actors is typical.</p>		

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Name: Mariëtta Bettman (Maria Catharina)	Boal's games and activities teach children life skills experientially	Senior Lecturer, Department of English Studies Organisation University of South Africa
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Imagine learning skills through improvisation and discussion rather than in a conventional chalk and talk classroom. Creative Arts is ideal for introducing experiential learning through performative pedagogy based on Augusto Boal's Forum Theatre (FT) activities. FT is an interactive process where participants explore the dynamics underpinning power play in social behaviour. It allows young people to discover and learn through exploration within a safe theatrical space. A FT intervention can assist children in developing life skills through improved awareness, image-making, improvisation and role-play to gain insight into the consequences of their own and others' behavioural choices. The D Ed study aimed to explore how FT techniques can add value as performative pedagogy in the teaching and learning of life skills during Creative Arts classes in South African schools. The research was structured as a qualitative, arts-based performative inquiry. The researcher collected data through interviews, observations of lessons based on specifically designed lesson plans, video and audio recordings, a reflexive diary, learners' written feedback, and various learner produced artefacts. The case study aligns with other research published in the Applied Drama field. The research questions amongst others were 'How can life skills be taught and learned during Creative Arts (CA) classes attended by Grade 6 learners ... through a FT intervention?' and 'What are the principles and practices of FT when applied during the performative inquiry in a classroom context?' Experiential performance-based explorations by the children aid their understanding of conflict dynamics and diffusion. The research showed that lessons plans only were insufficient and that 'Joker' training and learning about Boal's drama-based legacy (Boal, 1992) was essential for teachers. The participating Grade 6 children enjoyed learning through improvisation and role-play when exploring solutions in a FT engagement.

Name: ¹ Marion Küster and ² Mervy Mirembe Ntangaare	Transdifference and Participation in a Student Project and the Young Idea LAB at the University of Lomé/ Togo / West Africa 2020	¹ Professor in the study program "Theatre in Schools" hmt Rostock (University of Music and Theatre), Germany IDEA (individual member), TiB e. V. MV /BVTs Germany Rostock Mecklenburg Vorpommern / Germany Marion.kuester@hmt-rostock.de ² Associate Professor department of performing arts and film, Makerere University Kampala
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The Master Theater and Education has become an integral part of the Faculty of Literature Language and Arts (FLLA) at the University of Lomé in 2020. A six-week student exchange has taken place between the masters of hmt Rostock and the University of Lomé, during which an artistic project on the theme of "family" was performed. The Togolese study program was opened with an international conference, and the 1st Young IDEA -LAB on the topic of "Family" also took place in this framework at the University of Lomé. A wealth of encounters, exchanges and experiences were shared, which stimulated, provoked, caused irritation and closeness. Colonial prehistory and current political discourses as well as topics of constructive, equal coexistence were raised. And on all levels the question arose: How can we, with all our differences, learn and live together? In joint theater work, from the positions of players and mediators, in verbal and non-verbal ways, with body, voice and movement, rhythms and scenic approaches, initial answers could be observed, reflected upon, developed, and brought forth. Based on the concept of transcultural according to Wolfgang Welsch (1990) and the transdifference defined by Klaus Lösch (2005), the process and the associated difficulties in which all participants of the above-mentioned projects moved during their stay will be described. The lecture will look at both external and internal conditions and circumstances that participants in international encounters encounter. Likewise, the insights and, above all, the advantages that participants gain in international project work will be named. The attempt will be made to show methodical, especially theater pedagogical approaches, which enable respectful and dignified interaction with each other. A consequence of these actions is the emergence of your regularly conducted "African Theatre Webinars" as explained in the webinar concept, "Creating and Being in New Spaces Together" We would like to bring our two presentations and discussion together into one session, as these two topics are closely intertwined.

Name: ¹ Mercedes Villasana Terradillos and ² Sonia Alguacil Sanchez	Theatre and neuroscience: educational implications of mirror neurons for the promotion of resilience	¹ Professor, Universidad Isabel I (Spain) mercedes.villasana@ui1.es ² Professor, Universidad Isabel I (Spain) sonia.alguacil@ui1.es
<p>The scientific literature has shown that the human mirror neuron system primarily activates in two situations: when executing an action and when observing how other executes the same action. Many are the implications this fact has for theatre and education for all cognitive processes involved in theatrical experience such as empathy and communication, but specially for learning experiences. This study begins by conducting a scientific review about the relationship between the human mirror neuron system and theatre, with the aim of subsequently analyzing the ideal characteristics a theatrical experience must accomplish so that an efficient learning experience can be designed and fostered by stimulating and boosting the mirror neuron system. Finally, an educational proposal it is made for promoting resilience through dramatic art, which pursues the activation or inhibition of the following coping strategies, depending on the context: thinking avoidance, help seeking, look for problem solution, positive thinking, self-isolation, emotional expression, self-blaming and rumination.</p>		

Name: Mercy Mirembe Ntangaare	Using Sociodrama to teach theory in the humanities at graduate level: Sharing experiences in Philosophy and Journalism at Makerere University Kampala	Department of Performing Arts, Makerere University Kampala
<p>Theories and concepts provide the foundation for learning hence operational frameworks for career and professional development (Jaleel et al, 2019). This is critical for study programmes in higher institutions of learning (HIEs) worldwide and their prospects in the knowledge economy. However, to reduce rising unemployment, HIEs in Africa mostly train for the market, which marginalizes theory application in university education and research. Additionally, students hardly appreciate theory or apply it in their studies and, later, life and work due to insufficient or lack of emotional involvement when teachers and learners do not ‘experience’ theories emotionally. Pine II et al (2011) describes experience as a sensory response; an adventure or a journey, even fantasy into one’s emotive and psychological resources to cause action. Sternberg and Garcia (2000, 152) explain the process through a Chinese proverb: “I hear: I forget. I see: I remember. I do: I understand.” Relatedly, Wedlock et al (2017) recommend an integration of affective and psychomotor skills in learning to effectively engage digitally-hooked generations of the 21st Century. These ideals inspired me to use sociodrama to teach theory in the humanities at the graduate level to motivate knowledge creation beyond lecture rooms, into workplaces and daily living. First advanced by Jacob Levy Moreno in 1943, sociodrama analyzes phenomena through dramatic action. It requires one “to be in somebody’s shoes” (Sternberg and Garcia 2000, xiii). Learners take up a new role or character in order to see the theories as first developed by the theorists and then in a new way, as understood by scholars and society today. Moreno’s method echoes Konstantin Stanislavski’s use of the “If”. In the paper, I share experiences in using sociodrama</p>		

to teach theory in Philosophy and Journalism at graduate level at Makerere University, Kampala, noting the comparative advantages and or peculiarities of interdisciplinarity.

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Name: Mette Bøe Lyngstad and Silje Birgitte Folkedal	Forum theatre and Disability	Western Norway University of Applied Sciences
<p>In this paper we will present a research project from Norway where we do follow a group of young people with disabilities and their exploration of oppressed situations through forum theatre. In 2021-2022 we have done a narrative study (Clandinin 2017, Horsdal 2016, 1999, Blix og Sørly 2017) of neglected narratives from people with disabilities. We were observing master students work with a group of youth, from various places in Norway, with disabilities. By observing the students that are leading the workshop with the participants and interviewing both the students and the participants after the project we hope to get a deeper insight in to the situations. We will study the participants narratives, how their narratives changed within the workshop and how they together developed forum theatre. Our research questions are:</p> <ul style="list-style-type: none">➤ What characterizes the oppressed narratives from people with disabilities?➤ How do they develop their narratives into forum theatre?➤ What is their experience by exploring their oppressed situation in forum theatre?➤ What kind of solutions did the “spectators” bring into the forum play?➤ In which way do they experience that theatre of oppressed give them empowerment to handle oppressed situations and do this strengthen them as protagonist in their one life? <p>Our data material is their narratives, field notes, interview material and videorecording from the forum theatre. Through this research we also want to raise some fundamental questions of the responsibilities of human beings in 2022. Can the project itself create more distance between different groups</p>		

or is it possible to find a common ground for a “we” in the world? On a metalevel the narratives of the disabled are reflecting a complex society of multiplicity of a changing and unreliable world, that can raise such questions of responsibility, in who is victim, oppressor or both?

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Name: Michael Anderson	Transforming Schools: developing drama rich strategies that make a real difference for whole school deep learning	Professor of Creativity and Arts Education in the Sydney School of Education and Social Work at The University of Sydney and Co-Director of the CREATE Centre .
While the discussion on why schools need to transform has been going on for sometime there has been less discussion about the “how“ of transformation. In this session we will draw on some of our approaches that have emerged from drama and arts education including coherence makers (frameworks, structures) that support a deep understanding of how transformation is possible in learning, curriculum, pedagogy and school organization. I will consider how some of these coherence makers have been applied in specific school settings to help understand how context becomes critical as transformation is progressed. This presentation draws on the work 4C Transformative Learning has undertaken with over 80 educational partners in the early childhood, primary, secondary and tertiary settings. The work also draws on the research and application in Transforming Education . This session will be of interest to any educator inspired to understand the ‘how’ of school transformation through arts and drama based approaches.		

Name: Monica Necpalova	Interactive Community Theatre through Commedie dell’Arte	Drama/theatre pedagogue and theatre artist Slovakia
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The subject of the paper is the mapping and description of the interactive theatre for the community with the title “Cogito ergo sum” from two perspectives: the first is - a creative process with a first target group of young people with different nationalities/origins and with different languages, and the second is - performing for the second target group - adult participants of different ages. We will explain the problems of the creative process with the principles of devised theatre, post-drama theater, improvisation, but also the creative process in the field of nonverbal theater, including commedia dell arte, dance, shadow theater, object theater, media content with audio recordings and video projections.

The aim of the paper is to raise awareness of the authorial, co-authorial creative process of work on the preparation of interactive theater for the community. The paper explains different approaches to working with a group, both in the online version of creative workshops and live - during rehearsals. We will explain the problem of interaction with the community during the performance with interactive parts, their preparation and application in a heterogeneous group. We will explore the contribution of interactive theater for the community, created in the time affected by the Covid-19 virus.

The interactive performance Cogito ergo sum is based on the motive of Ionesco’s drama Rhinoceros. It deals with the position of individuals in the community. The basic hypothesis of the paper is that interactive theater for the community is needed by people of different ages, and that it enables the exchange of world experiences between generations and contributes to the social activation of the individual. The interactive theater supports the individuality of each individual, and directs him towards a meaningful life in the community. This means that interactive community theater programs have a direct impact on changing the community.

<p>Name: Monica Prendergast and Trudy Pauluth-Penner</p>	<p>Youth→←Mental Health→←Performance: How Young People Respond to Portrayals of Mental Health, Resilience and Well-Being in and Through Drama and Performance Creation</p>	<p>University of Victoria, British Columbia Canada Email: mprender@uvic.ca</p>
<p>This youth mental health research and performance creation project investigates young people's interactions <i>with</i> and creation processes <i>of</i> theatre and performance, around the topics of youth mental health, resilience and well-being, particularly in a post-pandemic world. The proposed study is interested in better understanding: 1) How young people choose to dramatically represent themselves in relation to mental health, resilience and well-being in their own performance creations, alongside capturing 2) their responses to dramatic representations of youth dealing with issues around mental health written by adults in Canadian Theatre for Young Audiences plays. It is also interested in exploring: 3) The role technology plays in new and hybrid technological forms of theatre and performance that might offer young people novel opportunities for their performative expressions of mental health, particularly in digital/online settings. Finally, the study intends: 4) To develop new curricular resources that will provide ongoing opportunities for drama/theatre educators in fostering the exploration and expression of youth mental health, resilience and well-being via collectively created performances by, with and for youth. Related research questions that this study intends to explore include: How are Canadian young people represented in live performance forms such as Theatre for Young Audiences (TYA) or other Canadian plays for adult audiences that feature youth characters? Is there a deficit model in these portrayals, as in portraits of 'troubled youth' engaging in risky behaviours such as drug or alcohol abuse, self-harm, sexual activities, or bullying/cyberbullying? These questions are the starting points of a youth mental health research creation project that will bring three distinct youth</p>		

groups together as participants in the co-creation of a hybrid dramatic performance/research creation on the topics of Youth and Mental Health/Resilience/Well-Being.

Name: Nancy Franco	From a Theatrical Play to the Play of Life	Colombia Email: nancy_franco@rocketmail.com ; nancyfrre@unisana.edu.co
<p>Based on interviews with adults that in their childhood participated in school theater projects, their parents, and their theatre teachers, “From a Theatrical Play to the Play of Life” explores if a developmental relationship marked by theatre in youth enriches the biographical and professional experience as adults. This research uses the concept of ‘structures of reception’ developed by Lluís Duch (2012) to analyze this impact on a person, as theatre strengthens the notions of inhabiting and identity. The study recognizes theatre’s “noetic” character as an integrator in all the arts. It develops multiple skills while delving into the mystical interior of a person’s soul. Exploring the action of moving others and the self can become a focal point to planning theatre experiences during schooltime, guided by approaches from the Pedagogical Tact by Max van Manen (2010) combined with the philosophy from the Theatrical Event that divides theatre experiences into three moments: <i>poïesis</i>, <i>expectacion</i>, and <i>convivio</i>, developed by Jorge Dubbati (2007). The study concluded that teachers could enrich awareness, flexibility, and generosity to encourage students to be curious intellectually, emotionally, and corporeally to find unique ways to transform their resources creatively and reach their goals better, overstepping limits while keeping both personal educational and group commitments.</p>		

Name: Nikos Govas, Christina Zoniou, Artemisia Papakonstandinopoulou, Olga Orfanidou, Giorgos Bekiaris	“It Could Be Me – It Could Be You”, an awareness raising project on refugees and human rights using experiential learning and theatre/drama techniques: assessing the impact on the educational and the local communities	General Coordinator Hellenic Theatre/Drama & Education Network (TENet-Gr) Greece
<p>How can we turn the teachers into active citizens, into catalysators in their local communities, that can use performative arts and the power of creativity and experiential learning to combat xenophobia and to promote respect for human rights? How can we provide them with the necessary resources and tools for the promotion of tolerance, solidarity and peaceful co-existence between the local community and the refugees?</p> <p>“<i>It Could Be Me – It Could Be You</i>” project is implemented since 2015 in Greece, as a response to the above questions, by the Hellenic Theatre/Drama & Education Network (TENet-Gr) in association with and the support of the UN Refugee Agency in Greece. The project is accredited by IDEA-International Drama/Theatre & Education Association and approved as an "IDEA Land and Home" project. It addresses primarily members of the educational community, namely teachers, students of primary and secondary education (over 15000 teachers and 31000 students by now), education officials, parents, youth trainers, local community members, human rights advocates, university students and youth facilitators. In the beginning of the 2021-2022 school year, after six years of a large-scale implementation, the project developed a specific blended, online and live, training and artistic</p>		

methodology, adjusting to the Pandemic restrictions. Wishing to assess the impact of the project on the wider educational and local communities, an in-depth participatory evaluation process has been designed and implemented, via a qualitative research method (a combination of action research, critical ethnography, and grounded theory design), using a variety of tools that allow the participants' voices to be listened. The findings indicate a decisive impact of the project, achieved through teachers' empowerment and through the creation of a strong learners' and practitioners' community that have the courage and the capacities to take action. This paper presents the main pillars of the structure and the methods employed, as well as the first findings of the evaluation of the project *"It Could Be Me – It Could Be You"* as a whole, taking as a case study the 2021-2022 implementation.

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<p>Name: ¹ Rannveig Björk Thorkelsdóttir, ² Jóna Guðrún Jónsdóttir</p>	<p>Performative inquiry: to enhance language learning</p>	<p>¹ Associate Professor in Drama and Theatre Education rbth@hi.is, University of Iceland, school of education ² Adjunct in Drama and Theatre Education jonag@hi.is, University of Iceland, school of education</p>
<p>In this paper we will shed a light on development projects, called: The space between, performative inquiry, set in drama class at the University of Iceland about language learning, for learners and educators in Higher Education. The paper will explore methods of Chamber Theatre with combination of performative inquiry, highlighting the embodied learning and communications from learners and look at artists/educators' practice as research and research as practice. The use of Chamber theatre and embodied physical theatre in language learning can lead to a student focused based experiential learning to pursue creative, interactive approaches towards teaching and learning. As researcher-practitioners, how we conceptualize our research and practice are continuously informing one another. Given that we understand practice as research and research as practice, here we engage with the thinkers with whom we invited our students to engage during the orientation and semester.</p>		

<p>Name: Ricardas Jeglinskas</p>	<p>The revelation of different place during the theatre performance</p>	<p>Playwright Drama Theatre Vilnius Lithuania teatras@gmx.com</p>
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I want you to suggest the theatrical idea. I describe this idea. ...The theatre performance very limit the one and same place which we decorate for the whole performance. How to solve this problem, how to change the place of action during the performance. I would like suggest this method...

Around the scene need make three vertical planes, front, left and right side .Light, compact able to move.With these three planes we could to close one action and open another..... -changing a place in the theatre performance, we can to show everything what we want.

I send examples approximate, that to be it clearer.

Together I will present in a few minutes the idea which was well received in the past congress , but which I have not been able realize into practice yet. This idea has been accepted as part of congress academic and pedagogic programe. The name this idea ;The principle of the reverse perception in the theatre art.

Name: Robin Pascoe	Drama Teacher Education: A long view perspective	Honorary Fellow, College of Science, Health, Engineering and Education (SHEE), Education, Murdoch University, Perth, Western Australia (Past President of IDEA)
<p>Drama teacher education in Australia and beyond is undergoing challenging disruption and change. Aim: This paper reports on drama teacher education in the context of change in the University sector. Theoretical framing:Through the historical lens of past and present circumstances, this paper seeks to explain and place drama education perspective using processes of reflective analysis. It uses narrative construction (Bruner, 1991) to build qualitatively a descriptive case (Stake, 2004) and identified emerging patterns and grounded theorising (see, for example, Corbin & Strauss, 2015) about future drama teacher education. Research questions:</p> <ul style="list-style-type: none">•What are models for effective drama teacher education based on practice in developing a university-based drama teacher education project?•What alternative approaches and possibilities are emerging in response to changing contexts?•What are significant underlying issues facing drama teacher education? <p>Methodology: This paper draws from the author's 20-year project designing and implementing a secondary drama teacher education course (alongside a primary teacher education course for The Arts) for Murdoch University in Western Australia. Vignettes of practice and examples of materials are shared. Discussion of research of alternative approaches leads to a critical analysis of reasons for current state of play and possible future directions.</p>		

Findings: Drama teacher education within the university model has been built on robust and researched approaches that have been successful. There are significant gaps in the ways that these models are understood by decisionmakers, education departments and university administrators. At the heart of the issue is a perceived “abyssal cliff” (Santos, 2007), an invisible and unspoken line of presences and absences dividing worlds and worldviews into “us” and “them”. Conclusion: In rapidly changing political, social, and economic contexts, it is important that drama educators take a long view perspective that recognises and builds on past successes (and failures) while critically evaluating explanations for current and future directions. The presentation will offer (tongue in cheek) a How To Make A Drama Teacher Manual.

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Stake, R. E. (2004). *Standards-Based & Responsive Evaluation*. Thousand Oaks CA: Sage.

Name: Roberson Nunes	Theatrical experiences in virtual spaces	Effective Professor of Theater at the Pedagogical Center of UFMG Organization: Federal University of Minas Gerais (UFMG) City: Belo Horizonte / Country: Brasil robersonunes@gmail.com
<p>When the COVID-19 pandemic hit, remote teaching was adopted across Brazilian schools. Educators faced numerous challenges with students lacking internet access and/or devices at home to attend online classes. Remote classes were marked by poor network services and difficulties in using digital platforms. In theater teaching, classroom practices had to be adapted to the virtual world, despite the issues with internet connection.</p> <p>Several actions, however, were reinvented in virtual classrooms. Children and adolescents have embraced new information technologies in large numbers, oftentimes more than adult teachers. Remote teaching methodologies were developed through the analysis of texts and images about scenery, costumes, sounds, and images that students could use to turn everyday situations into small scripts of virtual experimental scenes, which were staged despite the limited recording and editing resources available. It appears we have witnessed the birth of a singular expression within the world of theatrical representation that is unlike video, film, or television. Intriguing ways of playing remotely have emerged that derive from the concept of theatrical representation. Although physical presence is essential for the practice of theater as we have known it since its origins, online classes enabled the discovery of resources that were previously poorly explored in virtual spaces. Art advances in tandem with technology but without losing its quest for the dramatic or comical meaning of life, either through the (re)readings we make of daily life or the exploration of imagination and creativity by</p>		

recreating fictional, dreamlike, and playful worlds. Thus, following the streaming of a few short videos produced and selected for viewing, I would like to exchange information about the processes of creation and performance within this emergency field of action, i.e., a certain non in-person theater.

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Name: Salvatore Guadagnuolo Caccavale	Association to promote and advance the culture and research of Drama in schools as well in our Society.	AGITA and ATGTP City: Venezia and Serra San Quirico E-mail address: agita@agitateatro.it ; organizzazione@atgtp.it
<p>AGITA is an association which was founded, constitutionally, in 1994, promoting theatre and arts in the educational system as well as in our Society. It also aims at enhancing such cultural expressions by attracting not just insiders' or experts', but everyone's attention on this happening, which is widespread in our country, and extremely interesting from different perspectives.</p> <p>The original acronym has lost its meaning on the way, and nowadays our members and supporters identify themselves rather in the vitality and dynamism that the meaning of the word conveys, (AGITA means <i>Shake!</i>). Some partners played an important role in writing the draft agreement which the Ministry of Education, the Department of Entertainment and the ETI (Ente teatrale italiano=Italian Theatrical Board) signed in September 1995. At last, all drama activities which had stayed underground in schools up to that moment, received the appropriate respect, thanks to this document. In December 2006 the last draft agreement was undersigned by the same people, including Agita, whose competent role had already been accredited.</p> <p>AGITA has a fund of experience and professionalism as its trademark, both referring to the whole organization, and to the individual competence of its partners, working either in synergy or a network system. Therefore, the association has played, and means to carry on its accredited role in dealing with the public authorities, so far as promoting drama in schools is concerned.</p> <p>This entails considering different and symmetrical educational aspects of drama, both as enjoyment of a performance and as workshop to be fostered, and it also involves artistic and complementary educational implications.</p> <p>Whoever, (either private citizen or public representative), is interested in school drama, planning, training, and retraining courses, can consult the studies, research, and material of our centre.</p>		

In a nutshell, teachers, entertainers, theatrical workers, students, artists, educators, organizers, cultural mediators, public representatives... all refer to AGITA whenever they need to get in contact with national experiences, ventures, theatre seasons, cultural events and compare one another's ideas about artistic and training topics, processes, and methods.

Since special attention is paid to the international dimension, AGITA has joined IDEA (International Drama/ Theatre Education Association), a federation which was established in Porto in 1992.

As a competent spokesperson about the quality and history of Italian experiences, AGITA upholds and promotes internationally the Latin idea about school drama, which has gradually strengthened and is based on teaching and theatrical competences, crossing, and complementing each other.

AGITA keeps itself by membership fees, experts' consulting services for public and private projects and sponsorships.

Name: Sanni Swahn and Antti Juvonen	Try it yourself - tutoring drama education to subject teachers	Doctoral Program in Educational Sciences University of Eastern Finland sanniswa@student.uef.fi
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Our research focuses on in-service training and tutoring for Finnish lower secondary school subject teachers. The theoretical framework is based on Kolb's theory of experiential learning (Kolb 1984) in drama education (DE) context. Our main research questions are: *Why is DE tutoring needed? What does DE tutoring mean in practice?* Our electronic survey in the spring and autumn 2016 (N = 179) presented that only few subject teachers use drama frequently, and about half occasionally in their teaching. Most of the respondents rated their basic DE knowledge weak. DE is strongly highlighted in various basic education subjects in the Finnish core curriculum (Finnish national agency for education 2014). The survey of the research indicated also that most of the respondents prefer to have their in-service training during normal working hours and training should be as practical as possible. 21 survey respondents were found to have DE training at the university. These individuals would have the knowledge and skill to act as in-service drama educators or tutors for other teachers, either in their own school or more broadly in different schools in the municipality. A tutor here refers to a teacher who supports other teachers in the daily life of the school (Finnish National Agency for Education 2018; Pennanen, Taajamo, Risku, Rautopuro & Häkkinen 2021). Those, who have studied DE, would also need peer support for drama teaching and collaboration with teachers in other subjects (Thorkelsdóttir 2020). In this presentation, we describe the work of drama tutors and collaboration with other subject teachers based on the interview material, the researcher's diary, and the project materials. Data is analysed using content-driven and thematic analysis. Data was collected in 2016–2019 from the subject teachers at our cooperation school and drama teachers who were working as drama tutors in four Finnish cities.

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Name: ¹ Sheng-Nan Sun , ² Mei-Chun Lin	The Integration of Preschool Drama Education and Chinese Traditional Festivals under the Background of Globalisation — Take the Mid-Autumn Festival as an Example	¹ Department of Education of Tainan University, sunshengnan1992@163.com ¹² Department of Drama Creation and Application National University of Tainan, meichun@mail.nutn.edu.tw
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With the impact of globalisation sweeping the world, people's national citizenship and national cultural identity are gradually threatened. In recent years, how to enhance people's sense of identity and belonging in the global field has gradually become a topic of concern for the majority of scholars. Therefore, this study focuses on the national culture education in the stage of preschool children's traditional festivals and explores infiltrating children's spiritual world in the way of festival culture. The researcher uses case study and presents a series of drama education activities dominated by the Mid-Autumn festival, so as to explore the value and significance of drama education in children's traditional festivals. This research shows that the use of drama education can create a cultural situation for children, enrich children's embodied experience, and increase children's understanding of traditional festivals and related customs, so as to improve children's recognition of traditional festivals and national culture. However, the case also reflects many deficiencies in the design of teaching activities. In view of these deficiencies, the researchers also put forward corresponding improvement suggestions in order to provide a reference for future drama educators.

Name: ¹ Silje Birgitte Folkedal ² Tor Helge Allern	How framing affects the level of participation in process drama	Faculty teachers: Western Norway University of applied science. Drama and applied theatre, Department of arts education
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In the European research project Theatre in mathematics (TIM) we have in a period over three years tried out different approaches in using process drama as a learning process and new learning models in mathematics. During the project it has been made approaches using process drama combined

with mathematics in three different stages. As a base for all three it is the implementation of role categories as a way of differing the influence on the pupils in the problem solving in the drama. Our concern in this paper is to look at how three different ways of framing participants in role all three approaches we have implemented role categories as a way of creating different perspectives for the enactment of roles in the drama. Our concern in this paper is to look at how three different ways of framing participants in role all three approaches we have implemented role categories as a way of creating different perspectives for the enactment of roles in the drama. This paper will therefore be based on three case studies. A) The LARP model with role cards, specific tasks, and preparations. It takes inspiration from Live Action Role Play and emphasizing longer preparations and physical actions. B) The classical DIE approach presents attitudes as a model: Four perspectives on the present issue are at stake. It takes inspiration from classical process drama and DIE, emphasizing attitudes as a cornerstone. C) The visual approach presents the use of coloured bracelets in framing, as a way of reminding the participants on their role category and how to use it. Based on 4 colours signing the categories of roles. Research question: How can different ways of framing participants in a process drama open for participation and learning? Methods and data: This is a case study of three process dramas in the TIM-project, using role categories and are aimed at changing communication patterns in mathematics. Descriptions of the three approaches are used, focusing on the way they frame the participants. We have used ongoing protocol, observations, and evaluations of the implementation of the process dramas in intermediate classes and junior high school in Norway and Greece. Theoretical angle is related to framing theories in drama education and sociology.

Name: Silke Franz, ¹Carmel O’Sullivan and Susanne Colleary	The Concealed Art of Persuasion: Unveiling the Power of Political Framing Through Drama	¹ Head of School School of Education Trinity College Dublin Ireland
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As the world we live in becomes increasingly complex, liberal democracies are facing a multitude of challenges such as globalisation, migration, and climate change. For many, these developments evoke feelings of uncertainty, fear of downward mobility and the need for a sense of belonging. Tapping into and exploiting these feelings populists, who espouse a dualistic world view, fuel distrust in democracy and in its institutions, thereby initiating processes of disintegration (Blassnig et al., 2019; Busby et al., 2019; Hameleers et al., 2019). These developments also pose new challenges for schools and universities as places of reflexive, critical and creative education. To prevent students falling prey to populist demagoguery (Mudde, 2016), educational curricula increasingly require teachers to present students with differing opinions and multiple perspectives, so they can form their own opinions and make informed choices. To achieve this, drama in education can play a role in facilitating students to explore different perspectives (Feil, 2019).

This paper highlights drama’s pedagogic role in exploring how events and situations are framed. The concept of framing has been widely researched in areas such as communication, sociology, psychology and political science. While there is a lack of consistency around how the concept is defined, scholars from several disciplines agree that framing influences thinking (Entman, 1993; Wehling, 2016), which is why it is a specific area of interest in social media, communication and drama education. Thus, if framing has the potential to affect people’s beliefs and opinions, it also has implications for the classroom. If schools and universities want to support learners in becoming responsible, critical, well-informed citizens, educators need to support students’ critical awareness of the framing devices and language employed in all forms of discourse and social political engagement. Therefore, this paper explores the theoretical and practical applications of frame as a key planning and organisational device in drama, supporting students’ development of critical thinking skills and reflection. As a fundamental organizational principle in drama in education as well as an interpretative scheme to make sense of events, this paper will discuss how a dramatic approach to democratic education can unveil the manipulative mechanisms of political framing.

Name: Silvia Vammaro	“Drama for All Drama for Tall and Small”	Drama teacher head of my own place. Organization: Moreno school of psychodrama in Buenos Aires. city: Buenos Aires. Country: Argentina
<p>Since I came across Drama techniques for Language Teaching in 1990, I asked why not all my students could have access to this wonderful tool. The answer was cruel to me: “their parents cannot afford Drama classes” Being too young and unexperienced to answer back or to fight for what I considered “A right for everybody” I continued. I cannot avoid remembering one of my favorite books “Animal Farm” by George Orwell. “Some animals are more equal than others. Naturally, I took my things and left, hoping to find a place, a school, an institution ready to educate students thru Arts. Not an easy job!</p> <p>Meantime, I kept on training myself in Drama for teaching, Theatre, and psychodrama.</p> <p>Twenty years ago, I started teaching English to children with special needs. They felt like playing, having fun but they were also learning the language. Everybody has the right to learn no matter age, religion, political trends, or social position.</p> <p>Currently, I run my own place and I teach in some provinces as well.</p> <p>When I found out about the organization of Idea! I felt for the first time in my life that I was in the right place, with the right people and at the right time.</p> <p>Unfortunately, Argentina is not a country that devotes too much money and time for education. It is always the same story if parents can afford a private school and can provide you with Drama classes then everything goes as planned, but if families are poor, specially those who live in the north of the country, for instance, they cannot afford drama classes for their kids. When a kid from a poor family grows up and applies for a job, he is rejected because another boy or a girl had studied at a bilingual school. We, drama teachers must change this, Drama for all, tall and small! Drama matters, Drama or rather Arts change people’s life!</p>		

Name: Tara Power	Can online role-play foster the development of graduate attributes in early childhood education students?	Assistant Lecturer in Drama in Education Technological University Dublin, Ireland tara.power@tudublin.ie
<p>There is a growing emphasis in today’s higher education landscape on graduate attributes and the knowledge, skills, and values that a graduate should possess to enable them to cope with dynamic employment opportunities. Role-play is a tool that enables students to engage meaningfully with graduate attributes by actively living through situations which will occur in real time (Luca & Heal, 2006). Early childhood professionals have an enormous influence on a child's development, and consequently on the parents of those children. It is vital that, in nurturing these relationships and fostering positive practices that they demonstrate appropriate empathy and communication skills. Research suggests that by actively engaging students in hypothetical or fictional scenarios that are reflective of issues they may encounter professionally, deeper learning is promoted (Sorin, Errington, Ireland, Nickson & Caltabliano, 2012, Luca & Heal, 2006).</p>		

What happens to educational role-play when it is removed from the traditional classroom? Can it be transformed into an online learning tool and provide deep learning opportunities? What are the pitfalls and challenges of adopting this approach? This paper reports on an exploratory case study as part of a master's thesis that examined students' perceptions of taking part in an online role-play workshop to foster the development of graduate attributes and considers the transition from the traditional face-to-face role-play approach. Two attributes: empathy and communication were examined in depth and several others emerged. The research design was delimited to workplace scenarios and omitted themes related to child development. The findings confirmed that online role-play was effective in fostering the development of graduate attributes. The results indicated that overall, participants found the experience effective and there were high levels of engagement. Consideration should be given to the physical space, technical aspects, the learning context, and graduate attributes being explored.

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Name: Tor-Helge Allern and Stig Eriksson	"Role, role categories and role aspects – using process drama for learning processes in mathematics" .	Western Norway University of Applied Sciences
<p>The perspective to role, role categories and role aspects presented in this theoretical study is linked to the European project 'Theatre in Mathematics' (TIM). In process drama, Teacher-in-Role (TIR) enables the teacher to switch between roles, and thus influence the drama from both inside and outside the fictitious event.</p> <p><u>Research question:</u> How can the concepts of role, role categories and role aspects contribute to learning by applying process drama in mathematics?</p> <p><u>Theoretical framework:</u> In our interpretation, a category refers to a division of something, while an aspect refers to different details of something, like the details you must know about a 'role' to be able to enact according to the role. Consequently, role categories are classifications of roles, while role aspects refer to the ingredients or dimensions of a role (like status, attitude and intention). We will further elaborate these distinctions in the paper presentation, referring to drama theoretical works including D. Heathcote, D. Davis, J. O'Toole & B. Haseman.</p> <p><u>Main findings:</u> The four role categories chosen for this exploration is the sceptic, the curious, the mediator and the democratic leader. Our research suggests that role, role categories and role aspects offer stimulating approaches to learning mathematics. For the participants, we emphasise that it is information and arguments that should govern their approach to their roles, not a rigid adaption of the role categories or role aspects. Therefore, the</p>		

students should not restrict themselves to the role categories alone. They should rather be open to adjust their roles if they discover arguments that improve their understanding of the question or the situation.

Conclusion: Emphasising arguments, considering issues from different perspectives and being able to change perceptions if the arguments indicate it, create the conditions for an active and creative contribution to our societies.

Name: Tuija Leena Viirret	Embodied Dialogism in Teaching Drama: Intersubjective Presence, Respect and Confidence	Open University of University of Jyväskylä, Finland, tuija.l.viirret@jyu.fi
<p>In my dissertation study the aim is to investigate a drama teacher's dialogism in teaching drama. The study uses the phenomenological, philosophical, sociological, and neuroscientific knowledge and understandings of dialogism as a background. The main research question is as follows: How does a drama teacher construct the artistic-pedagogical dialogue with the participants in process drama? The data include the videos of three different process dramas of three drama teachers, as well as the reflective interviews of these teachers when they were watching their own teaching from the video (stimulated recall). The analysis was mainly conducted using narrative analysis, but conversation analysis (CA) and content analysis were also used. The study comprises three sub-studies: a case study on face-work when using the TIR strategy, a philosophical study of intersubjectivity in drama education including the recent findings in neurosciences and a study of dialogicality in the three drama teachers' current teacherhood. The study showed that a drama teacher's artistic-pedagogical expertise in dialogism consists of sensing, perceiving, thinking and acting at the corporeal, interactional and psychic levels and within the frames of education, arts and being a human being. This expertise includes the virtues of respect, presence and confidence. Results of the study are discussed in greater detail in the presentation.</p> <p>References (in part)</p> <p>Ammaniti, M. & Gallese, V. 2014. The birth of intersubjectivity: Psychodynamics, neurobiology, and the self. New York: W. W. Norton.</p> <p>Bakhtin, M. M. 1986. Speech genres and other late essays. [Éстетика slovesnogo tvorchestva] Translated by V. W McGee. Austin: University of Texas Press.</p> <p>Buber, M. 1923. Minä ja Sinä. [Ich und Du] Translated by J. Pietilä 1995. Juva: WSOY.</p> <p>Goffman, E. 1967. Interaction ritual: Essays on face-to-face behaviour. New York: Pantheon Books.</p> <p>Husserl, E. 1962. Eurooppalaisten tieteiden kriisi ja transsendentaalinen fenomenologia. [Die Krisis der europäischen Wissenschaften und die transzendente Phänomenologie] (Husserliana Band VI 1934-1937) Translated by M. Lehtinen 2012. Helsinki: Gaudeamus.</p> <p>Merleau-Ponty, M. 1945. Phenomenology of perception. Translated by C. Smith 2002. London: Routledge.</p> <p>Viirret, T. L. 2020. Dialogism as an Integral Element in Process Drama: Insights into Drama Teacher's Artistic-Pedagogical Expertise. Jyväskylä: University of Jyväskylä. http://urn.fi/URN:ISBN:978-951-39-8189-1</p>		

Name: ¹ Una McCabe, ² Michael Flannery	Drama, the Arts and Wellbeing in Irish primary teacher education: Aligned or apart? A policy and self-study perspective	¹ Assistant Professor, School of Arts Education and Movement, Dublin City University una.mccabe@dcu.ie ² Assistant Professor, School of Arts Education and Movement, Dublin City University
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Teacher educators act as a conduit to student teachers of policy and this has an impact on practice. In the Republic of Ireland, where drama has subject status in the primary school (NCCA 1999), curriculum is changing. The draft framework of the revised curriculum (NCCA 2020) indicates a new focus on wellbeing. Clarke and McLellan’s research (2021) shows that engagement in the arts has a transformative pastoral impact, especially for pupils with low sense of wellbeing and academic self-competence at school. Drama can make a unique contribution to the participants’ understanding of the world. Yet the emerging policy in Ireland does not make explicit links between wellbeing, drama and the arts. This research seeks to explore the apparent increase in emphasis on wellbeing development in policy which influences the work of drama teacher educators and their colleagues in the arts, alongside a declining focus on the arts, and a separation of wellbeing from the arts in policy language. A contradiction is perceived which motivates the researchers to investigate the following questions:

1. Does wellbeing feature in our practice as drama and arts teacher educators?
2. How does our arts education practice align with national policy and curriculum development?

Triangulated with an analysis of relevant policy documents, the subject areas of drama, and visual arts, are critically examined through a self-study approach to determine the place of wellbeing in our content and approach. The results of the study outline ways in which arts teacher educators are shaped by policy. Recommendations are made for a broader view of wellbeing in policy, and an experience of drama, the arts and wellbeing which is embedded into the learning processes of drama teacher education students and the children they will teach.

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Name: Veronika Kořínková, Barbora Jurinová and Monika Martinčíčová	Educational program for 7th to 9th grade primary and secondary schools.	cofounder / drama teacher / performer Email address: korinkova@edudrama.sk cofounder / drama teacher / performer Email address: jurinova@edudrama.sk
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The E. R. training program consists of four consecutive parts, each lasting 45 minutes. You can implement them as a continuous block of activities or gradually, over several days. The program works with the method of storytelling (storytelling). It is inspired by the work *List*, created by the artist Emília Rigová, winner of the Oscar Čepan Award 2018. We used extracts from it in the third and fourth part of the program. Other texts are based directly on the timelines of the Volba2050.world exhibition. E. R.'s program is based on a fictional story focused on individual experience. Each participant for a while becomes the main character with their own characteristics, parents, view from the window. They will experience various difficult situations that they have to deal with, such as unexpected roommates, shopping in empty groceries, water shortages. Through these situations they will test what implications of our current decisions can cause in the future. The moments that E. R. experiences are based on the events on the timelines of the Volba2050.world exhibition. They show how our lives can change in the context of the climate crisis.

Name: Virginie Privas-Bréauté	Drama and other Artistic Practices as Enactive Pedagogical Devices to Learn how to Teach English	Senior Lecturer, education University of Lorraine, Nancy, France virginie.privas-breaute@univ-lorraine.fr ATILF, UMR 7118 CNRS and University of Lorraine
<p>The aim of this presentation is to focus on the perception of the pedagogical value of artistic practices involving the body and implying emotions used as innovative devices when it comes to learning and teaching English as a foreign language. Research in neuroscience has come to back up the intuitions of many language teachers: art and artistic practices can be used in pedagogical contexts to help students learn a language better (Aden, 2002). The enaction paradigm (Varela, 1993; 1996) and the concept of emotional thought (Immordino-Yang, 2016) falling within the theories of embodied cognition (Lakoff and Johnson, 1999) make up our conceptual framework. For these scientists, bodies, minds, and emotions work together to facilitate access to cognition in contextualized situations. This process includes learning a language. However, it seems that, in France, many secondary school language teachers still don't use artistic practices to help their students learn better for many reasons. Therefore, we have been interested in gathering their feelings and opinions about their possible use of drama and drawing in language classes to understand why artistic practices are so under-represented in secondary education. Our research has been carried out with 25 pre-service English teachers who first filled in a questionnaire about the introduction of innovative educational devices in classes. They then attended two artistic workshops based on drama and drawing. At last, they had to answer a series of questions, which we collected in a logbook. Our data is made up of these questionnaires as well as photos and videos of the workshops; our analysis is qualitative. It will be interesting to compare their answers before trying the artistic practices in educational contexts and after participating in them, as well as studying their attitudes during the workshops to see whether teacher trainers can give them all the keys to use artistic practices in their language classes someday.</p>		
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Name: Wendy Frost	An investigation into how Physical Theatre is understood and characterised within the 16-19 educational, scholarly, and professional landscape in England, Wales and Ireland.	PhD researcher – Wolverhampton University w.frost@wlv.ac.uk
<p>Q. What is the relationship between the current professional work in the industry and the work happening in the 16-19 educational sector? Q. How does the academic understanding of Physical Theatre relate to, and influence, the 16-19 curriculum and professional work created within the industry?</p> <p>My thesis aims to investigate the heterogeneous face of Physical Theatre practices in the 16-19 years Performing Arts education sector at level three. It will explore Physical Theatre from the perspective of the various specification requirements as well as the industry professionals and their understanding and delivery of this style of work in this specific age range. The literature review is an historical charting of Physical Theatre and its development through time in the creative industry through the academic and scholarly lens, which begins to reveal the main influences, companies, practitioners and theorists, who have driven the origination, formation, and variants of this style of work.</p> <p>Five interviews have been conducted with theatre companies who create Physical Theatre work and train young performers in the 16-19 years age ranges. Here another definition of Physical Theatre can be gleaned, from the professional performance world, and the educational sphere from the visiting practitioners' perspective. The companies interviewed are <i>Trestle Theatre</i>, <i>Spymonkey</i>, <i>Gecko</i>, <i>Splendid Productions</i> and <i>Highly Sprung</i>.</p> <p>A documentary analysis of a wide range of examination specifications has been completed to illuminate the characteristics of Physical Theatre, which reveals the focus within the curriculum, and therefore the inclusion for study within the educational contexts.</p> <p>Analysis and findings are recognising the conflicts in definitions of Physical Theatre across the curriculum, academia, and professional industry, as well as the agreed influential originators and practitioners. The conclusion will recognise the changing face of education and that this has been reformed significantly even since the data collection of this study.</p>		

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Name: ¹ Zeki Özen, ¹ İhsan Metinnam, ² Serkan Keleşoğlu	The World Is Changing, The Drama Is Transforming “ Covidrama Experiences”	¹ Ankara University Faculty of Educational Sciences, ozenzeki@hotmail.com ² Ankara University Faculty of Fine Arts, ihsanmetinnam@gmail.com ³ Ankara University Faculty of Educational Sciences, skelesoglu1907@gmail.com
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Covid process experienced throughout the world has created a new understanding in drama studies, as in many educational methods and art approaches. The aim of this study is to reveal the transformation of drama studies in the world during the covid process. In this direction, individual interviews will be held on the zoom platform with the experts working in the field of drama in different countries of the world within the scope of the research . After the interviews with 15 experts from different countries, it is planned to reveal how different drama experts deal with the pandemic process, their feelings, thoughts, original works and suggestions. The study will be structured with the basic qualitative stage method. Following the individual interviews in the study, it is planned to deepen similar and different experiences by conducting focus group interviews with 3 different groups. Interviews based on the drama they did and participated in during the pandemic will then be evaluated on the basis of codes, categories and themes.

Name: ¹ Zeki Özen, İhsan Metinnam, Gökhan Karaosmanoğlu	Changing Way of Looking to Drama with Online Activities “ Turkey example ”	¹ Ankara University Faculty of Educational Sciences, ozenzeki@hotmail.com
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Covid process experienced throughout the world has created a new understanding in drama studies, as in many educational methods and art approaches. The aim of this study is to reveal the change in the understanding of drama in Turkey, which has a unique understanding of drama, during the pandemic process. For this purpose, the philosophy of the understanding of drama in Turkey before the pandemic will be revealed by the researchers with examples of drama studies that have been carried out before. Within the scope of the study, data were collected from randomly selected trainers who worked online between the years 2020-2021, working as drama instructors under the umbrella of the Contemporary Drama Association in Turkey. The method of the study is the descriptive analysis method, which is one of the basic qualitative research methods . In this direction, semi-structured interview forms were used as data collection tool. The methods, activities,

designs and changes used by the trainers in the drama studies, the interview forms created through the drama studies they did and participated in during the pandemic were then evaluated over codes, categories and themes. The data analysis process of the study continues.