



Process drama, devised theatre and documentary theatre in Educational Seismology: a new concept and implementation




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<http://eduseismartec.gein.noa.gr>



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The project "EduSeismArtTec"
Educational Seismology for school and society: A multidisciplinary approach through innovative theatre education methods and digital technologies



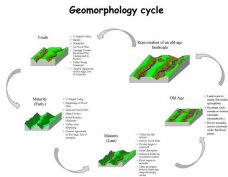
Hellenic Foundation for Research and Innovation (H.F.R.I.) 2020 - 2023

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The project "EduSeismArtTec"
Educational Seismology for school and society: A multidisciplinary approach through innovative theatre education methods and digital technologies

3 research groups:

- the Institute of Geodynamics of the National Observatory of Athens (NOA-IG),
- the Department of Electrical and Electronics Engineering of the University of West Attica (UWA-DEEE)
- the Department of Theatre Studies of the University of the Peloponnese (UoP-DTS)




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The project "EduSeismArtTec"
Implementation 2021-22

Participants:

- 2 Members of the teaching staff
- 20 3rd and 4th grade BA students
- 6 BA Erasmus students
- 2 MA students on supplementary teaching scholarship
- One post-doc researcher



2 semesters + 2 modules

- Directing and devised theatre, winter semester 2021-22
- Documentary theatre, spring semester 2021-22

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Part 1: Directing and Devising, winter semester 2021-22



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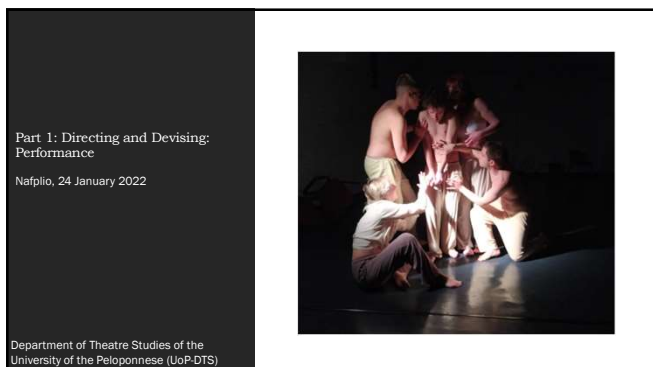
Introduction to devised theatre, the text, the gaze, the body, the objects, movement, pause, repetition, the stories, the questions

The five stages of devising:

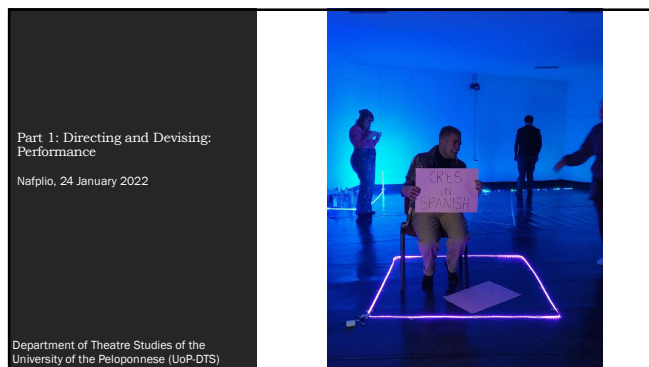
- Preparation** (get the group to know each other, find common ground for work, exchange tools and ideas),
- Generation** (through improvisation and exercises we generate ideas and we research and explore the material we find)
- Exploration** (develop key words and ideas, narratives, scenes, movements)
- Distillation** (re-evaluate the material, find the main structure and the dialogue)
- Presentation** (finalise all components: setting, movement, technical part, rehearsal at the performance space and presentation)

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Part 1: Directing and Devising, Performance – Student Evaluation

"The first thing we did was mark a chronological order for the work. Dividing it into documentation and information, experimentation and definition."

"I really enjoyed working with the body within the group, allowing myself to touch other bodies and make simple decisions that may not have led into to most amazing work but in a proper narration."

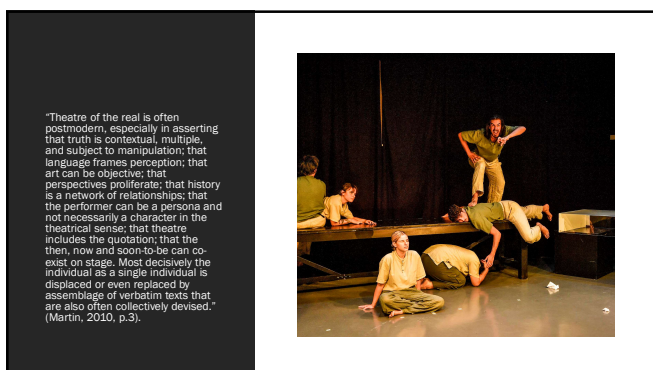
"I think it's marvelous how to adapt its theatrical form to the environment and context of this company, which, as we have already seen, does not stop researching and creating new forms full of versatility and simultaneity in the theater, leaving testimony as a new generation, as new order and as a new alternative."

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Part 2: Dramaturgy and Documentary Theatre, spring semester 2021-22

The contents

- The story is told by multiple narrative voices.
- The subjectivity of the facts and of reality is revealed. There are multiple perspectives of the truth, and the truth depends on the context of its narrators.
- Official narratives, systems of beliefs, and official politics are challenged, as "disturbance" is the aim.

The aesthetic choices

- The performers are personas and not characters, representation is favored instead of impersonation.
- The sources are visible, quotation and citation is widely used.
- Boundaries between the arts are often blurred. Technology is exploited.

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Documentary Theatre Dramaturgy: Key questions

Why do members of the group want to highlight a special issue?
 Why they want to share with others?
 What do they want to change?
 What do they want to find out?
 How are your personal identity, social roles and history related to a historical event, a scientific or a social issue?

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Documentary Theatre Dramaturgy

- We reflect on what is the central point or question or key concepts of the story we just heard.
- We try to use words and also non-verbal elements of the original narrator.
- We reflect on who is narrating the story, from what perspective and what are his/her emotions and questions.
- We try to include elements of the sensory reality surrounding the narration (e.g. smells, sounds, light, time of the day, weather).
- We clearly select whose point of view we are telling the story through.
- We check that the story we say has fully respected the original stories.
- We make sure we talk about issues we consider relevant, interesting and of concern both for ourselves and for our audience.

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Part 2: Dramaturgy and Documentary Theatre: Performance

Piraeus, 6 June 2022

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Part 2: Dramaturgy and Documentary Theatre, Performance

Part One / The questions. The earthquake as a natural phenomenon. Poetic metaphors, myths from around the world. The scientific voice. How the earthquake, the waves, the plates are born.

Part Two / The Problem. Anthropocentric view of the earthquake. Issues of conflict, risk, danger, fear, etc. Sociopolitical look. The human being and the earthquake. Testimonials, documents, statistical studies.

Part Three / The Hope. Coping with the Earthquake. Faith in human, with cooperation, prevention. Science can face the unknown, the danger. Seismology of citizens. To beat or not to beat?



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Part 2: Dramaturgy and Documentary Theatre, Performance- Evaluation

RESEARCH DESIGN

1. Audience Research
2. Participants' voices

FINDINGS

Popularized seismological knowledge can be integrated into earthquake resilience behavior and theatre/ drama in education can play an important role in developing learning cultures about the earthquake phenomenon



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