



Applied Theatre in Contemporary Education

Theory and Practices
4 - 6 decembrie 2017



strada Metei Volevod nr.75-77
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***Applied Theatre in Contemporary Education
Theory and Practices***

Schedule

4th of December – Sala Berlogea

10:00-10:30 *Lecture*: Conf. univ. PhD Nicolae Manda, Rector UNATC, “Socio-emotional learning – an element of education reflected within the National and European development strategies and the Romanian governance programme”

10:30-10:45 *Lecture*: Conf. univ. PhD Liviu Lucaci, Acting Department UNATC, “Training the artist-trainer”

10:45-11:00 *Lecture*: Lecturer univ. PhD Thomas Ciocşirescu, Acting Department UNATC, “Implications and applications of drama for the education of children: A systematic synthesis of qualitative research”

11:00-11:20 *Lecture*: PhD Géza Máté Novák, head of institute at Eötvös Loránd University, “Barczy Gusztav” Faculty of Special Needs Education, “Current Issues of Drama in Education in the Hungarian Context”

11:20-11:30 Coffee break

11:30-13:30 *Workshop*: PhD Géza Máté Novák, head of institute at Eötvös Loránd University, “Barczy Gusztav” Faculty of Special Needs Education, “Learning through Drama and Theatre in Social Inclusion”

13:30-15:00 Break

15:00-16:20 *Lecture*: Stefano Perocco di Meduna, theatre and mask designer, “The role of the mask in the didactics of theatre”

16:20-16:30 Coffee break

16.30-18:00 *Lecture*: Stefano Perocco di Meduna, theatre and mask designer, “The role of the mask in the didactics of theatre”

5th of December – *Sala Berlogea*

10:00-10:30 *Lecture*: Professor univ. PhD Adrian Titieni, Honorary President UNATC, “The humanity of acting”

10:30-10:50 *Lecture*: PhD Alicia Angélica López Campos, the National Autonomous University of Mexico, “Theatre Pedagogy. Contemporary tendencies and innovations”

11:00-14:00 *Workshop*: PhD Alicia Angélica López Campos, the National Autonomous University of Mexico, “Theatre Pedagogy. Contemporary tendencies and innovations”

14:00-15:30 Break

19:00-21:00 “The Idiot”, adapted from the novel by F.M. Dostoevsky, directed by Bogdana Darie (*Teatrul Elisabeta*)

6th of December - *Sala Berlogea*

10:00-10:30 *Lecture*: Professor univ. PhD Tania Filip, Acting Department Director UNATC, “Theatre in Education, an essential factor for the human development”

10:30-10:50 *Lecture*: Gizeh Muñiz, Panamerican University, “The art of inclusive education”

11:00-14:00 *Workshop*: Gizeh Muñiz, Panamerican University, “Bodyground”

14:00-15:30 Break

15:30-16:30 Applied Theatre for Social Inclusion. *Workshop* “The Return to Elsinore”, based on the play by Csaba Kiss, project by first year students of Theatre Pedagogy MA, coordinated by lecturer univ. PhD Bogdana Darie and PhD Student Romina Sehlanc

Guests: a group of youngsters, members of the Association for Visual Impairment in Romania

16:30-16:40 Discussion based on the workshop. Closing session

The participation of the professors from abroad is initiated and financed by the *UNATC Junior* project, the Erasmus+ Programme and the National Autonomous University of Mexico.

***UNATC Junior* is a project that aims to promote the benefits of applied theatre in education, coordinated by lecturer univ. PhD Bogdana Darie (manager) and PhD Student Romina Sehlanc, PhD Student Andreea Jicman, first year Theatre Pedagogy MA Victor Bădoi (assistants). The project is financed by the National Ministry of Education through FSS 2017.**

Venues addresses:

Sala Berlogea, 1st floor, UNATC „I.L. Caragiale” – Strada Matei Voievod, nr. 75-77, sector 2, București
Teatrul Elisabeta – Blv. Regina Elisabeta, nr. 45, București

Contact:

Andreea Jicman – +40.723.296.054

Victor Bădoi – +40.744.612.950

Presentations abstracts

Géza Máté Novák, “Current Issues of Drama in Education in the Hungarian Context”/5

Perocco di Meduna, Stefano, “The role of the mask in the didactics of theatre”/8

Alicia López Campos, “Theatre Pedagogy. Contemporary tendencies and innovations”/11

Gizeh Muñiz, “The art of inclusive education”/14

Bogdana Darie, Romina Sehlanec, Andreea Jicman, “Applied Theatre in Education”/17

Current Issues of Drama in Education in the Hungarian Context

Geza Mate Novak¹

Abstract

Drama in Education: learning through actions? Is that an integration of society or inclusion? Is that a young and engaged educational discipline aiming to develop multicultural education, school-concept of pluralism and democracy? Is that a system of education and a criticism of this system at the same time? Is drama a performing method? Is that a platform of social participation? It seems that Hungarian educational praxis has not yet utilized the problem-based learning methods of drama. We should take into consideration the fundamentals of learning theories of drama. Everyday pedagogical praxis and lot of national and international project outcomes show how effective drama when intermediates educational subjects. The success of pedagogical applications is based on the personal competences and felicitous conventions and strategies of drama teacher. Applied drama is a form orientated by the process. The facilitator can help the participants to share and understand their experiences on personal and social levels. This paper shows the diversity of contemporary

¹ ELTE Bárczi Gusztáv, Faculty of Special Needs Education, E-mail: novak.geza@barczy.elte.hu

applied drama and refers to international trends and masters.

Keywords: *drama in education, applied drama, problem-based learning, disability studies, special needs education, drama-based research, art-based intervention*

Hungarian Applied Drama and Theatre in Education has been effectively encompassed into curriculum and teacher training and has become a dynamic research area in its own right: it has prompted civic partnership and community projects and led to innovations in teaching practice. In fact, arguably, this “*multi-functionality*” is one of the strengths of Hungarian drama education.

Interactive teaching methods (cooperative techniques, project work, etc.) have become widely accepted, so there is no need to argue in favour of the interactivity of theatre in education. It is beyond dispute that if theatre comes true in the school the student experiences this interactivity: he becomes a player, a creator. If the school goes to the theatre, the student remains a mere spectator. *Applied theatre and drama in the school* is able to reveal aspects of social life on dramatic, narrative, reflective, symbolic and aesthetic levels (revealing the necessity of human conditions) thus eliciting a reaction from the *audience*: committed creative work and self-reflective feedback, during the increasingly deeper learning process transform the

“*spectator*” into a thinking-playing individual (Boal, 1979).

How can drama and theatre provide positive feelings and thoughts to those children and young people who are marginalised in traditional education, and address their concerns? How can we enhance their identity, how can we provide them with new and strong means for expression with which they are able to respond to the world? How can we help them by using theatre in education programmes, how can we create aesthetic meanings and new learning opportunities for students with learning difficulties and special needs, or for youth living with an addiction? Dramatic methods being applied in various ways help us reveal the group-dynamics in the community of the classroom, resolve conflict and help the students clarify their relations to repressive and socially exclusive systems.

The role of the mask in the didactics of theatre

Perocco di Meduna, Stefano²

Abstract

The mask and the theatre: an ancient relationship such as the human propensity for all that it carries of magic and of symbolism. The mask as the instrument to play in theatre: a constant physical presence on the Greek “skéné”, designed to fix the character stopped in time, in expression, whether it is of tears, laughter or derisory to empathize the voice and the visual impact on the public. The mask as tangible testimony of a direct thread which unites the rites of the carnival and commedia dell’arte: compromised between demonic and comic, between improvisation and scenic codification, between acrobatic exuberance and professional seriousness. The mask as identification of the actor with his character: yet another story which limits ritual, the reconciliation with a schizophrenia made of myths, which results in the greatest biographical theatrical experience, those for whom “art” is inseparable from the role and the mask. All this is still present in the work today, built of the best sculpture and the face of the actor, the mask is working with him to recreate the psychology of the character brought to life on stage. Because the mask is basically a working tool, as a tool that enhances the benefits of using it. Why hide the body part which is the preferred

² e-mail: meduna@alice.it, meduna@orange.fr

reference point between the exchange of emotion and mood between the actor and the spectator? Because the mask does not actually hide anything, to the contrary it communicates with the public a direct message, through a language which is made of shapes and colours.

Keywords: *commedia dell'arte, the mask, the rite, theatre, colours' meaning, character, the mask in theatre*

At the origin of theatre, there is the rite and the mask is a undisputed protagonist: the mask is an animal god to the hunter-man the harvest god for farmers, an object used for exorcism, the devil. The masks of *commedia dell'arte* are devils, pagan devils, sometimes bad, sometimes well-meaning but still strongly linked to the earth, to life, to death, it has lost nothing in these critical and ambivalent connections between forces and dependencies of man and matter. We need to free ourselves for a time from the image to which we are accustomed to of *commedia dell'arte* masks as products of a certain stylization having arrived from a journey of refinement of form, and think of primitive masks, bands with raptor profiles and disjointed movements, their spirits animal and earthy. These masks are violent, aggressive, provocative in tone with the cruelty and strength of a show played in places for a noisy and distracted public, where the wind disperses voices and there is no decoration to focus attention. Black and red are the most common colours, the colours of the

demonic. The nose is long and the eyes small, and the limited vision causes exaggerated movements of the head and body. It is exactly these strong gestures that take an immediate hold on the public, laid in the foundations of mime which is still taught taking examples of *commedia dell'arte*. The animal world becomes the most precious source for the study of a character with the quantity of analogies which it has already given to our verbal expression; noble as a horse, stubborn as a mule... these are examples of visual images which render the word more direct and more effective in the same way as if we try to approach the bestiality of the character, we shall have more immediate forms in the expression. And here is how the severe aquiline profile of *Magnifico* came to be, he who's angular lines can come undone until becoming the decomposed wrinkles of a bald *Pantalone*, the remains of the lost wealth of decadent Venice. Here is how the monkey-like characteristics and un-coordinated movements of a primitive *Harlequin* can be transformed in the cunning and sneaky features of a crafty opportunist servant. Here is the multitude of human types who populate the world of the *commedia dell'arte*. Imagine yourselves as the colourful public of the square livened up in the agitation of the carnival who, maybe hidden behind the anonymity of expressionless *Bauta*, observes oneself revealed in the fiction of the stage, observes its own image, its own weakness amplified until ridiculous. Reality and fiction confronted as in a mirror effect.

Theatre Pedagogy. Contemporary tendencies and innovations

Alicia López Campos³

Abstract

This document presents points of reflection on the social function of education, education treated as an inalienable human rights, discrimination and exclusion that, attached to the supposed standardization, generated exclusion for some social groups that became objects of discrimination due to the fact that they cannot reach the social norm. Also, it is discussed the importance of inclusive education within higher education institutions and especially in the area of training that is responsibility of the National University of Theatre and Film of Bucharest. Lastly, this paper aims to share with the Romanian academic community the experience of the project developed by the *Committee on Attention for Persons with Disability* in the National Autonomous University of Mexico. In a general way, it is also tackled the presence of the *Network of the Students and Graduates with Disability* in the National Autonomous University of Mexico. I hope that this paper provides with some elements that can be used as starting point within this institution in order to generate curriculum and training modification, aiming to create an environment in

³ Universidad Nacional Autónoma de México, e-mail: alislop@yahoo.com, alislop@unam.mx

which diversity is valued and the right to education is guaranteed to all individuals, regardless their condition.

Keywords: *Education, Inclusive education, human rights, disability, Theatre pedagogy, higher education*

There are many changes happening during the last decades. We witness how societies change, but at the same time we are aware of the effects generated by the globalization that are reflected within the nowadays societies as an increased individualism, a considerable growing of violence and insecurity, a prominent difference between the rich and poor people, a greater migration phenomenon in search of better opportunities of life. And because of all these reasons we question the social function of education.

This paper brings out the fundamental role that education plays in the societies' development, aiming on one hand to preserve the cultural richness and on the other to orientate the future to new forms of human relationship and coexistence on the increasingly wider settings. Thus, the social function of education is undeniable. It also refers to the inclusive education which promotes the right to education, a right that should be applied for all people regardless their condition.

Historically, the access to education on equal terms was denied to a significant group of individuals due to the fact that they were considered not competent enough to deserve it. However, the experience

demonstrated that understanding and respecting that human race is characterized by diversity, and such variety far from damaging us makes us richer, brings us closer to approach people with disabilities from the point of view of their capacities, not of their limitations. This way, theatre pedagogy can be addressed as an educational proposal and courageous instrument which offers to pupils and students the chance to develop their gifts, to stimulate their creativity using theatre game, to discover their emotions, to improve their expressiveness requested within an artistic environment. The use of theatre meets the needs of all human beings to put into words their feelings, to speak about their experiences, to express themselves, to have meaningful learning and to have an impact on the social change that would facilitate the communities' transformation into inclusive environments in which the value of diversity is respected and promoted.

The countless possibilities offered by theatre pedagogy admit to treat inclusion not as an illusion, but as a reality that permits students to acquire abilities to develop on both personal and professional levels.

Finally, I will share some examples of good practices on inclusion that have been carried out in different social groups and particularly some that have been promoted by the National Autonomous University of Mexico, aiming to offer suggestions that can be

adapted in order to be implemented by the National University of Theatre and Film of Bucharest.

The art of inclusive education

Gizeh Muñiz⁴

Abstract

Talking about inclusion nowadays is mandatory. Within the past century, the information we had about education for diversity was limited. The initial educational models, considered society as a whole homogeneous, believing that equality was to provide the same educational opportunities to all the individuals that constituted it. Learning was the student's responsibility and it was believed that all would learn the same way. The successes and failures that have been committed in the journey, have allowed us to reflect on the fact that not all individuals are able to adapt to the same standards, that is, society starts to consider as the set of individuals in which each one fulfilled a function of their own. In order to achieve the ideal form of equality, we need to understand that coexistence and daily interaction with all types of people is necessary. Accepting differences or to be different is a value that leads us not only to respect the person who is different, but to consider respect as a way for understand how differences complement our idiosyncrasies. Consequently, diversity refers to differences as elements of enrichment namely, as an

⁴ E-mail: gizeh.jm@gmail.com

educational value and as one of the main conditioning factors for inclusive education. Pedagogy presents as one of best ethic solutions for diversity. Additionally, the study of education displays an opportunity to integrate successfully understanding of gender diversity, intellectual ability, special talents, physical disabilities, social diversity, ethnic differences, religious, linguistics, etc. Inclusive education enables all individuals to exercise their right to learn and a way for them to participate in society.

Keywords: *Inclusive, diversity, process, learning, education, art, pedagogy*

Inclusive Artistic Education must function as a trigger that celebrates diversity and the encounter of a sincere expression. The Pedagogy of Art or Art as a tool for Pedagogy, need solid strategies so new generations can find their voice and empower human talent.

In this conference, I seek to share some of my concerns and discoveries in my experience as a researcher, teacher, artist and human. The intention to share it is to nurture our curiosity, encourage research and questioning the teaching-learning processes in order to improve continuously.

The points to be discussed at the conference will be:

- What is the inclusive practice.

- The basis of inclusive education lies in the creativity of the guide, to translate the content and build the objectives from: what for?
- Honour the educational / artistic process just as the result. The creative process of teaching.
- Inclusion outside and inside the class.
- Body practice and education for consciousness and awareness.
- Art as a social transformer. Scenic tools for the benefit of individual and collective development.
- Art as a social transformer. The teacher as a facilitator and guide of the learning process.
- Let's educate to transform: The art of teaching to learn.
- The importance of communication and teamwork of all those involved in the teaching-learning process.

Applied Theatre in Education

Bogdana Darie, Romina Sehlanec, Andreea Jicman⁵

Abstract

Education through Applied Theatre plays an important role in nowadays' society as it develops the child's social integration abilities, as well as it unleashes the creative potential of the individual. Therefore, drama teachers and theatre/art practitioners have to keep up with the developments of the modern age, and actually to be one step ahead so as to meet the needs of the future generations. To this end, the MA in Drama Teaching of UNATC developed a series of projects aimed at the development of new drama teaching methods for the students, and also for the dissemination of the value of Applied Theatre in children's education.

Key words: *drama in education, special abilities, child's development, interaction, games*

In Romania, drama is not part of the pre-academic curriculum yet. The artistic education comprised within the national educational system is mainly about developing drawing and music abilities for children. Dancing or dramatic techniques are used as supporting

⁵ "I.L. Caragiale" National University of Theatre and Film Bucharest, bogdana.darie@yahoo.com, rominaboldasu@yahoo.com, andreea.jicman@gmail.com

practices in the teaching process of other subjects, such as physical education, foreign languages etc.

Moreover, the Romanian educational system is merely focused on knowledge acquisition and it lacks the practice that would help pupils develop their creative, critical and social skills. Taking into consideration the benefits that theatrical methods can bring to the human development, introducing drama, at least as an optional subject, could be the simple solution to bring the focus on the child requirements and development.

Hence, the “I.L. Caragiale” National University of Theatre and Film Bucharest undertook a series of measures in order to change this situation. Given the fact that it is more difficult to train teachers that have no previous experience with acting techniques, one of the steps undertaken was to offer the chance of training in psycho-pedagogy to the students that were keen on developing teaching skills as well. Another move was to create the MA in Drama Teaching, which is dedicated to students with a background in graduated artistic studies or otherwise.

Hence, one of the major achievements of the Drama Teaching MA was to initiate and coordinate the national project *UNATC Junior*, which was financially sustained by the Ministry of Education in Romania. The project aimed to promote the value of Applied Theatre in Education and it consisted of both theoretical and practical research.

Furthermore, this Conference is another step that is taken in order to improve the training of the MA students, facilitating their encounter with specialists in the field of education and drama from across the world.