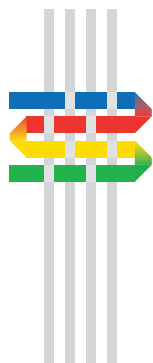


» PARTICIPATION AND COOPERATION IN ARTS EDUCATION «

in focus: Drama and Theatre Education

BOOK OF PROCEEDINGS



20-21|06|2019
3rd ELTE WORKSHOP
FOR ARTS EDUCATION

ELTE UNIVERSITY
BARCZI GUSZTAV
FACULTY OF SPECIAL NEEDS EDUCATION
BUDAPEST

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Introduction to the Book of Abstracts

3rd ELTE Workshop for Arts Education

Within the framework of the arts education initiative of the five faculties of Eötvös Loránd University (ELTE), Hungary's oldest and highly respected research institution, it was time for the Bárczi Gusztáv Faculty of Special Needs Education to host the annual international conference, following in the footsteps of the Natural Sciences and Humanities Departments. This year the event took place 20-21 June 2019.

The goal of the initiative remains unchanged: to present innovations and research results in the field of art education, to strengthen links between professionals in the arts, and to promote the organisation of and cooperation in new research and development programmes beyond the scope of Eötvös Loránd University's faculties.

The annual conference was structured around the following main topics in 2019:

- Participation and forms of cooperative creation in the areas of drama, movement and dance, puppet theatre, music, visual culture and children's arts
- Research and training into inclusive and participative arts, as well as art educational methods
- Intermodal collaboration in the teaching and research of art education
- Innovations and new educational models, including STEAM and other integrative forms of education
- Border areas and meeting points in the application of arts education and therapy

This year's conference also managed to attract noted, internationally renowned experts and researchers who have held plenary presentations on the latest international trends and research experience relevant to the four artistic modalities. In line with the main theme of the event, participants learned about education innovations incorporating drama, dance and theatre in the United Kingdom, Finland and Norway. The theme

of "participation and cooperation" was discussed in the context of scientific research and art education by renowned Hungarian and foreign researchers from Reading, Oslo, Trondheim, Amsterdam, Tel-Aviv, Helsinki, London, Bucharest, Rome and Bern.

For the two-day event, we invited educators, researchers and teachers' trainers from the artistic branches of theatre and drama, dance, visual arts, puppet theatre and music, as well as arts for children and youth. The conference hosted an audience of about 150 participants.

Six international plenary performances, three international workshops and intermodal panel blocks constituted the backbone of the two-day conference, with complementary art and exhibition program elements.

The event also offered an opportunity to present results obtained by the art research groups in the subject-pedagogical research program of the Hungarian Academy of Sciences and the UNI-V-ARTS Consortium Project.

In 2019, the organisational team put the spotlight, so to speak, on participation and cooperation. While this year's focus was on drama and theatre pedagogy, there were plenty of emphatic interdisciplinary meeting points throughout the process. Intermodality was experienced through educational and therapeutic interfaces in the course of scientific lectures and exhibitions of applied arts, film, photography, artefacts and art productions, in addition to workshops.

In the intense energy field generated over the two days, more than a hundred presentations in English and Hungarian were held in the intersection of education and special needs education, science and art, research and practice. As in previous years, this reflected a high standard of international presence along a wide spectrum of scientific research and art educational practice.

The event was supported by the Art Theory and Methodological Research Institute of the Hungarian Academy of Arts, the ELTE Scientific Committee, the Hungarian Academy of Sciences, the Special Educational Foundation and ELTE's Bárczi Gusztáv Faculty of Special Needs Education. We extend our sincere thanks to everyone for their assistance.

On behalf of the ELTE Scientific Committee, comprising professionals from the organising ELTE faculties and the "Bárczi"



organising committee, we hope that this publication will attract the attention of the wider art education community. That way, this year's participants and those in the future will stay informed of the current research reports and project findings from other artistic branches and disciplines.

Let us meet in 2020, eager to participate and cooperate in the 4th Annual Arts Educational Conference, to be held at the ELTE Faculty of Primary and Pre-School Education!

GÉZA MÁTÉ NOVÁK

Conference Chair and

ZSUZSANNA HORVÁTH

General Secretary

*Institute for General Theory of Special Needs
Education,*

ELTE Bárczi Gusztáv Faculty of Special Needs Education



Budapest, 22nd June 2019

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1.

DANCE, DRAMA AND THEATRE EDUCATION

PLENARY LECTURES

The Makers of Modern Dance in Hungary and the Beginnings of Dance Education

ÁGNES BORECZKY

Institute of Intercultural Psychology and Education, ELTE University

My primary goal is to place the Hungarian pioneers of modern dance and their work on the map of modern European dance education – something Valéria Dienes, a philosopher, mathematician, musician and the founder of Orchestica, already tried and failed to achieve in 1918, more than 100 years ago. The first period of Hungarian modern dance is still missing from the history of the artistic experiments of the *fin de siècle*.

For this reason, first I will give a short overview of the artistic milieu of the *fin de siècle*, when modern dance (*mozdulatművészet* in Hungarian) was born as a new art form. After setting the context, I will briefly refer to the concurrences and some of the differences between the international and the Hungarian scene. Then I will focus on Valéria Dienes' Orchestica, one of the first scientifically based interdisciplinary systems of movement, which was worked out and taught in her own school in Budapest before her exile to Vienna in 1920.

THE BIRTH OF MODERN DANCE

The rise of modern dance as a new form of art (free dance, Ausdruckstanz, Bewegungstanz, the art of movement, etc.) born at the turn of the 19-20 centuries cannot be separated from the multifaceted, often controversial social and artistic movements of the age. It was an integral part of the *renewal of art*. I assume it was Kandinsky's *Concerning the Spiritual in Art* (1911, 1914, 1977) [1] that elevated *modern dance* to equal status with music and painting, and contributed to its legitimization. According to him "[...] *The achievement of the dance-art of the future will make*

possible the first ebullition of the art of spiritual harmony—the true stage-composition." (Kandinsky 1977, 51)

The birth of the new genre was also part of a new consciousness of the body. It gave a form to the changing attitudes towards space and body, particularly to women's bodies. As a consequence, it both required and fostered women's emancipation. At the same time, its emergence was closely related to a re-discovered realm of the spirit and a desire for the spiritual. Moreover, it was also a new means of self-expression, which after a few years of experimentation with individual dance led to the creation of new groups (communities) of dancers and establishment of reform (dance) schools, contributing to the renewal of the stage and the formation of a diversity of alternative life styles.

In a relatively short time, between the *fin de siècle* and the 1940s, dance moved from the periphery to the center of art life, and modern dance gained legitimacy. It was a form of art which created its own language and conveyed profound spiritual, philosophical and social contents. Leading artist took it as a theme or a source of their artistic work.

The makers of modern dance, Isadora Duncan, Raymond Duncan, Emile-Jaques Dalcroze and Rudolf von Laban, were almost immediately followed by a second generation of great dancers, with some Hungarians among them. It was Valéria Dienes, Alice Madzsar and Olga Szentpál who launched and operated the first schools in Budapest. Valéria Dienes, a dancer herself, was the student of Raymond Duncan. By 1918, she had elaborated her own system of movement called Orchestica. Olga Szentpál, also a dancer, studied with Dalcroze, and Alice Madzsar studied with Elisabeth Mensendieck in Norway. She never became a dancer, even her first courses were called Aesthetic and Healthy Gymnastics. Nevertheless, in the 1920s, she had dance companies that performed at Ödön Palasovszky's experimental theatre. Rudolf von Laban, who was extremely influential all over Europe did not have a strong or a direct impact on the Hungarian performing arts scene despite his Hungarian origin.

COMMONALITIES AND DIFFERENCES BETWEEN EUROPEAN, AMERICAN AND HUNGARIAN DANCERS

Hungarian dancers of the time and their contemporaries abroad *shared a similar philosophy and ideas about movement and expressed themselves in similar terms*. Modern dance evidently had its own common language. The main theme of contemporary dance theories was a new synthesis of the body/spirit and the soul. As part of spiritual renewal, most modern dancers searched for something infinite, something beyond the flesh or pure body, beyond matter. They might have given slightly different meanings to the same words and used them in a different tone, but divine, sacred, dignity, unity, harmony, inspiration, soul and spirit were common and recurrent elements of their vocabulary. The words comprised a framework for the interpretation of the relationship between the body and the soul/spirit, which was one of their main concerns. Hungarian dancers were *no exception*.

Body was thought of as the counterpart to the spiritual-intellectual ideal or the means of expressing what comes from the soul/spirit. First, though, the body had to be liberated from the burden of conventions and given the opportunity to become alive.

Through the experience of movement, modern dancers not only strove to reveal the spiritual, the moving body was also a means of *self-awakening and self-awareness*. On the other hand, by deconstructing the long lived hierarchy, in which body was inferior to the soul or the mind, they were able to place dance in the realm of the highest principles.

DIFFERENCES BETWEEN THE EUROPEAN AND HUNGARIAN MODERN DANCE SCENE

Despite similarities there were significant sociological differences characterizing European, American and Hungarian dancers. In respect of their social background, gender, education and career, I found that

- in Hungary, the first movement artists were all women, and even later it was primarily a women's profession;

- the art of movement became a teaching profession more than a performing artist's career;
- they also came from upper middle class or middle class families like their contemporaries, but 30-40% of them had an assimilated Jewish background; and
- practitioners of the art of movement were extremely highly educated.

The differences might be traced back to the social history of the country. At the end of the 19th century, Hungary went through a period of intensive industrialization, urbanization and secularization – in short, modernization. With the Jewish Emancipation Law approved by the Hungarian Parliament in 1867, Jews – *de jure* – were given the same rights as Gentiles.

It was a time of rapid changes accumulated and jammed in a relatively short time. In less than 50 years, Hungary had to catch up with modern European trends while the old feudal system died hard. The struggle for emancipation included women, as well.

Hungarian artists of movement also differed from their foreign contemporaries in respect of their educational background. About half of them finished high-school or a teacher training institute before studying dance, and the other half gained a diploma at the Academy of Music, the College of Applied Arts or elsewhere. Valéria Dienes, a Doctor of Philosophy and a trained musician, was distinguished even from them. At least in Hungary, she erected a new model – the role of the “scholarly dancer”.

ORCHESTICA: THE SCIENCE OF MOVEMENTS

I propose that Dienes' science of movement was a very early *interdisciplinary* scientific system. This science covered the complete field of orchestica, itself. “*What is called dance today, and what is performed as dance, is a tiny, distorted fragment [...] of a great art-field, the art of movements, the old orchestica that some time ago used to live a very intensive life,*” she wrote in a letter to Hans Brandenburg [2] in 1918. (Dienes 1918, 2016, 2008) In a study titled “Orchestica, 1912-1918”, she stated that orchestica contains all sorts of movements, “[...] *ballet, sports, therapeutic*

gymnastics, folk dance, jazz dance, trance- dance, military exercises[...]" (Dienes 1969, 43), in other words everything that requires the knowledge of and the adherence to the laws of movements of the human body. *"We did not want dance, this concept was too narrow for us. We were looking for something more general and something closer to real life: the free play of the human body that was liberated by the laws of movements from its artificial constraints and that had a say in each human activity."* (Dienes 1969, 43-44)

Dienes relied on the findings of experimental psychology of her time and Bergson's philosophy when she linked human behaviour (actions-reflexes, etc.) to conscience and added *movement as a bridge* between them. The main pillars of her system were *movement, conscience, space and time, force and meaning*. The key words of her pedagogy – also known from reform pedagogy – were discovery, creation and action. For her, knowledge was animated and personal, which can only be acquired through lived experiences and identification.

Notes

- [1] Original title: *Über das Geistige in der Kunst* (1911) R. Piper & Co., Munich.
- [2] Brandenburg's book, *Der moderne Tanz*, was the first one that summarized the different trends of contemporary modern dance.

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Participating and Creating Hope in Open Ensembles: Drama Education in a Changing World

HELI AALTONEN

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Anthropologist Margaret Mead (1901-1978) reminds us: "Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has." (The Institute for Intercultural Studies) This quote is hopeful and tells us that changing the world does not necessarily come from top leaders, but instead from a grassroots movement. A grassroots movement is a large network of different people working in NGOs, or just interested to work voluntarily for specific topics. Very often drama educators, drama therapists and people practicing applied theatre come from a grassroots movement, and form temporary, open ensembles to create hope for change.

Michael Chekhov (1891-1955), a famous teacher of many Hollywood actors and a student of Konstantin Stanislavsky (1863-1938), was concerned about free expression and improvisation. He connected the ability to improvise freely with the strength of ensemble. Chekhov writes: "Only artists united by true sympathy into an Improvising Ensemble can know the joy of unselfish, common creation" (Chekhov 1953/2002, 35). Ensemble thinking became important for many theatre directors, just to name Bertolt Brecht's (1898-1956) work with Berliner Ensemble. Ensemble thinking is simply referring to an idea that you need a whole group of people to create a performance together, instead of concentrating on individual stars.

In this context, the concept “open ensemble” is inspired by the last Nordic Drama Boreale (Open Ensemble 2018) conference, where the concept was used to open the field, time frame and understanding of who belong to the community. Applied theatre work lacks often solid structures, and it happens in short-lived ensembles. The contemporary world is hyper-complex, and people live in ever-changing realities. Drama education needs to embrace these challenges, and this is the reason why I wish to explore closer the understanding of participation. The key question is: Who are the participants of open ensembles?

The first example of open ensembles comes from a real life grassroot movement, where not only small groups of people, but hundreds of thousands of young people filled the streets to demonstrate against lazy and slow governments, which do not act in the time of eco crisis.

On 15 March 2019, school and university students around the world participated in climate strikes. The global young people’s movement demands political action for a better future and concrete actions against climate change (Seymour 16.3.2019). It all started from one committed citizen, a 16-year old Swedish activist girl Greta Thunberg, who is the figurehead of the young people’s climate change movement. In August 2018, she walked out of her classroom and took up position outside Sweden’s parliament in Stockholm. She had a hand-painted sign that read “skolstrejk för klimatet” (school strike for climate change). Her individual climate strike was not left unnoticed. Seven months later, she is leading a global movement. She was asked to give a speech at a EU-meeting for the adult decision makers, where she talked about the necessity to take an urgent action in the fight against climate crisis (Guardian News 16.4.2019). This is a positive sign, and it comes from young people who understand how critical the current environmental situation is (IPCC2018; IBPES 2019). At the same time, young people challenge educators to be part of the change.

School children participate in open ensembles to create hope in the time of eco crisis. Young people support participatory and direct authentic democracy, because they have lost their belief in corrupted representative democracy (Castoriadis 1983). They want decision-makers to start listening to scientists and make desperately required changes in human behaviour to

stop the climate change. Young people have a good reason to be worried. They are the ones who need to live with the consequences of the decisions made today.

This paper looks at the relational ontology of applied theatre practices in a world that is fast changing and in a deep crisis. Many scientists have started to call the geological time we live in the “Anthropocene Period”. It means simply “human time”, which has started from the industrial revolution. During this time, the climate has not changed because of a meteor explosion on the earth, but because of human activity. Wild animals and insects do not disappear, because of cosmic powers but because of the explosion of human population, pesticide and areal use, increasing use of technology and exploitation of natural resources.

What has eco crisis to do with the new understanding of participation and cooperation? Eco crisis simply shows us that human activity is not isolated from nonhuman agency. “Eco-cide is suicide,” as Mark Becoff (2014) articulates it. I argue that the task of contemporary drama education practice is to draw attention to our connectedness with nonhuman agents and actants (Latour 2005). In this context, “open ensemble” means not only interdisciplinarity in theatre work, but it also functions as an invitation to consider non-human beings – not as dead material for human use, but as living participants in theatre-related activities. This invitation has huge political consequences, because it means bridge-building between nature and culture, and it requires a change in the attitudes and cultural habits of humans. However, I think that art educators, drama pedagogues, storytellers and applied theatre practitioners are the persons who can take on the challenge. They are the people who are used to finding creative solutions with questions related to oppression and exclusion. They are the people who are used to dealing with messy realities and hyper-complexities at all levels of life. I believe that art educators and activists are thoughtful and committed citizens.

I want to tell you how my own understanding of participation has changed. When I was in my twenties, I was an environmental activist and started working with theatre and young people at the same time. I was filled with enthusiasm concerning how participating in theatre supported young people’s personal development and cultural democracy. For 15 years, I worked as

a freelance-artist creating performances, acting with puppets, directing child and youth theatre and organising festivals, as well as teaching adults different kinds of creative drama practices. Often, I chose to work with outdoor performances, because I enjoyed site-specific work. My belief was that theatre work offers young people a platform for constructing themselves in open ensembles. They get a stage for voicing their understanding of childhood experiences. My thinking about participation in theatre activities was quite similar as Jonothan Neelands' (2009) ideas about "ensemble as a democratic process in art and life". Neelands proposes in his article that participation in an ensemble, itself, is a democratic process, and experiences made in such processes can be repeated in real life. During the history of art education, such ideas have had many supporters (Nicholson 2016a, 251).

Neelands' thinking follows linear understanding of participation in cultural performances, which has developed multiple models of collective and ensemble working (MacDonald 2012). However, there is neither one way to participate, nor one story of participation. There are as many stories as there are participants. Stories are not linear but circulatory, and social change does not follow cause-and-effect narratives, but it happens – in the time of Anthropocene, through networks and flows (Duara 2016). In other words, history consists of "events", which are connected to each other in an unpredictable way.

Helen Nicholson (2016b) uses Duara's event-theory in relation to applied theatre and drama education. If there is actually no cause-and-effect connection between historical events, it is hard to claim that theatre making is socially and educationally efficient. However, applied theatre work "invites multiple response", as Nicholson articulates it. She continues by writing that "social change is unpredictable, sited and networked, and if history is circular, so too is learning" (Nicholson 2016b, 440).

The twenty-first century, contemporary networked society has created new and relational modes of collaboration. Nicholson calls it relational ontology of drama education. Relational ontology "acknowledges that the encounter in itself holds potential for new forms of relationality" (Nicholson 2016a, 253).

Relationality and encountering are not enough if we take the challenge of Greta Thunberg seriously. She is asking for edu-

cational reform which aims at making an eco-social change. Arto Salonen (2015, 233) writes about the need of having eco-socially educated citizens. According to him, the change to an ecologically sustainable society requires a change of focus from individualism to community-orientation. Instead of learning to highlight one's own interests and material goals, individuals should learn the skills to cooperate and "take into account immaterial aspects of well-being". He writes, "The overall aim of education is a civilised human being who takes care of herself and her culture, the globe as a whole, as well as the possibilities of future generations (Salonen 2015, 233)."

I will give an example of the development of participation in drama education discourse by presenting research I have done with European Drama Encounter (Aaltonen 2006) and forest walking, *Voice of the Forest* (Aaltonen 2015). At the end of the presentation, I will also talk about my eco-social teaching practice, which is based on "pedagogy of interconnectedness" (Lehtonen, Salonen, Cantell & Riuttanen 2018) and a broadened view of participation.

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1.

Beauty and the Beast: Providing Access to the Theatre for Children with Autism

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Key words: Relaxed Performance, pantomime, social justice, autism, special needs, learning disabilities.

This paper examines how “relaxed performances” are being offered by an increasing number of theatres so that children with complex individual needs and their families can enjoy the social and cultural experience of live theatre. The paper explains the origins of the relaxed performance initiative, what such performances entail and how they can contribute to both children's learning and the cause of social justice. A case study is made of how one medium sized provincial theatre has adopted a policy of offering a relaxed performance of its annual Christmas pantomime. Investigation reveals that this has been beneficial not only to local families living with autistic spectrum disorder but a wider spectrum of the local community.

INTRODUCTION

Corn Exchange Newbury (CEN) is a medium sized theatre venue in the south of England. Like many such venues, it has a tradition of staging a pantomime for the Christmas season. In 2017 – 18, it offered *Beauty and the Beast*. First published in France in 1740 as *La Belle et la Bête*, the tale reflects the myth of Cupid and Psyche though Da Silva and Tehrani (2016) argue that its roots may go back at least 4,000 years. Indeed, as Celine Dion and Peabo Bryson sing in their pop duet, *Beauty and the Beast*, it's a “Tale as old as time, True as it can be” (Wikipedia nd). As a parallel, the “story” of autism and Asperger's Syndrome may

be attributed to the work of Leo Kanner and Hans Asperger in the early 1940s (Silberman 2015), though one may assume that autistic spectrum disorders (ASD) are also “as old as time.”

The traditional pantomime, or ‘panto’, is a colourful and vibrant part of the celebration of Christmas. Professional or amateur productions of panto happen in virtually every town and village in England. Considerable use is made of stage technology, special effects, make-up and costume. There is a lively interaction with the audience who are encouraged to cheer for the hero, boo the villain, call out well known phrases such as “He’s behind you!” and repeat catch phrases introduced by different characters. Sometimes the action moves into the auditorium or audience members are invited onto the stage for comic sequences and competitions that have been integrated into show. Panto is often the only piece of theatre many children will ever see and their memories of this can be profound. In the 2013 – 14 season CEN was the first venue of its kind to offer a “relaxed performance” (RP) of a pantomime, that is, one which had been adapted to make it accessible to children with autistic spectrum disorders. Five years later, offering at least one RP in the Christmas programme has become standard practice for most theatres. This paper examines how the RP initiative first came about, the effect it has had on families living with autism, and its potential for a bigger shift in attitudes towards social inclusion.

THE EMERGENCE OF RELAXED PERFORMANCES

While some UK theatre companies have long pioneered work aimed at widening participation, mainstream theatres have woken up to the need to provide for such audiences more recently. Following an incident in which the family of a boy with an ASD felt discriminated against at a performance in London’s West End in 2011 (*London Evening Standard* 2.8.11), a theatre industry day was organised in conjunction with the National Autistic Society. From this emerged a project involving eight leading theatres across the UK aimed at sharing best practice (Relaxed Performance Project 2013). The project engaged with almost 5,000 audience members. 42% of those surveyed were families living with autism; 30% had never previously been to the theatre. These figures reflect Shah’s (2011) assertion that people with a disability have significantly lower rates of partic-

ipation in the arts than those without a disability, while family members of children with a disability are also less likely to take part in cultural activities.

Relaxed performances adjust the performance and the organisation of the front of house to reduce anxiety and stress for children and their families. In this way, RPs provide “a new example of how theatres - and their programmes - might impact those critical social issues of access, inclusion, tolerance and understanding” (Relaxed Performance Project 2013, 5). Heather Wildsmith of the National Autistic Society notes that a particular challenge for people with autism is facing up to new experiences; relaxed performances could help them to “adjust to the theatre – with hopefully as few changes to the plot and story as possible – in a neutral environment, before they consider attending a mainstream theatre show” (*The Independent* 22.12.14). The overwhelmingly positive response to the Relaxed Performance Project suggests that this is not an unrealistic aim.

Some theatres make a specific point of using the term “autism friendly” rather than “relaxed performance” (for example, the Disney Corporation’s *The Lion King*). However, “autism friendly” is problematic in that it suggests a very specific target audience which may exclude people with other needs. Conversely, “relaxed performance” may be interpreted as suggesting that the professional integrity of the performance has in some way been compromised. Rupert Rowbotham, currently Learning and Participation Manager at Nuffield Theatre, Southampton, notes that whatever appellation is chosen, “a theatre is effectively signalling that this is an occasion when the people who want to shout out in the middle of a performance can, and that, in some sense, limits other people from coming” (interview 3.1.14). In attempting to be inclusive, theatres may inadvertently be excluding some people. Nonetheless, the promotion of such performances can be instrumental in raising public awareness and facilitating an increased understanding of autism and other learning disabilities as members of the public, staff and volunteers, engage with this sector of the community.

If theatre is to contribute to the development of an inclusive society then events such as RPs must have some transferability. This is recognised by Sarah Gregson, currently Learning and Participation Manager at CEN who reported that training

for the RP of *Jack and the Beanstalk* in 2013 heightened the front of house team's awareness of autism and their capacity to cope with different audience reactions (interview 3.1.14). In preparing for the RP of *Beauty and the Beast*, CEN's fifth, she noted that the management team felt they now knew what was needed. Nonetheless, faced with many staff changes, it could not be assumed that new colleagues would know how to deal with the various issues that might arise nor was there room for complacency. Because systems have worked it cannot be assumed they will again. What has been recorded is that people who booked for a relaxed performance subsequently booked for other shows, especially those targeted at children. Additionally, the demographic of those attending RPs has widened with more children with learning disabilities other than autism now attending. Reflecting on this, Gregson commented that NEC has realised that several things they were already doing fitted the criteria for RPs, though they never spoke of them in these terms. This suggests the need to reflect on how any audiences to any event are treated. She recounted how her husband had taken their child to a performance aimed at young children at another local venue. The child had been frightened at one point and needed to be taken out to be calmed down. In the foyer, they were castigated by an usher for making a disturbance. Rather than returning to the auditorium once the child was calm, they left the theatre and went home. This raises a question about what needs to be learned about how to deal with an audience's difficulties whether they are on the autistic spectrum or simply parents managing upset children.

Interviews with adults attending the RP of *Beauty and the Beast* suggested that far from excluding potential audiences in the way Rowbotham feared, the opposite has occurred. A grandmother present with her six grandchildren told me she deliberately chose the RP because "I've got some real fidget bums here and didn't want to have to keep telling them off for disturbing people" while a mother with a babe in arms said, "This little fella is only 11 weeks old but I wanted to see the show. I read about the relaxed performance on the website and it seemed the obvious one to come to." At the other end of the age spectrum, a care home had brought a group of its residents to the RP. Some had dementia. Another was non-ambulant. Their carer

told me that they "had a wonderful time and coped well with the other visitors. I don't believe they would have coped at all with a regular performance."

Notwithstanding the special name, relaxed performances offer effective prospects for socialisation just as any other social event might. A father who had brought his two young sons noted how they had been totally engaged though when he had taken them to a football game a couple of weeks before they had "been a nightmare, so I thought if they fidgeted today it wouldn't be so bad but everyone seems pretty chilled actually and they've been fine."

AUTISM AS A CASE IN POINT

The community and medical profession's understanding of ASD continues to develop, though the implications of its definition in the most recent edition of the *Diagnostic and Statistical Manual of Mental Disorders* (APA 2013) have attracted considerable controversy, not least because of the problem of homogenising a set of people whose individual differences fall within a broad spectrum (Shore & Rastelli 2006). The National Autistic Society (n.d.) defines autism as "a lifelong developmental disability that affects how a person communicates with, and relates to, other people." Regarding ASD or indeed any special educational need as a predominantly medical condition of the individual in effect absolves society from interacting with that individual. Conversely, the social model of disability regards disability as a product of the way society is organised and so attends to ways of removing barriers that restrict life choices for disabled people (Oliver, 1990). If communication is commonly regarded as a two-way process the same must hold true for people with autism; the onus is thus not solely on those with ASD to communicate and relate to other people, but for other "neurotypical" people to play their part in the process.

Some children with ASD may not have developed as complete an awareness of the thoughts and feelings of those around them as others of their age. However, their awareness of others may be awakened when their behaviour causes those others to react negatively. Ball (2013) claims that for many people theatres represent a degree of challenge and alienation; to avoid the embarrassment of contravening unknown or misun-

derstood codes, they simply do not go, even if they would like to. To what extent is the fear of embarrassment exacerbated for families aware that their children's responses or even their very presence may interfere with another audience member's enjoyment? The evaluation of the Relaxed Performance Project provides evidence that RPs help remove the fear of negative judgement because if children start to scream and but nobody cares because they all understand. (Relaxed Performance Project 2013). Interestingly, pantomime was not considered to be an appropriate genre to include in future phases of the RP initiative.

People with ASD may experience **over- or under-sensitivity** to sounds, touch, tastes, smells, light or colours. This is not exclusive to ASD so represents a challenge for theatres about what adjustments should be made to any performances aimed at greater inclusivity. Hurley (2010, 23) argues that theatre sets out to provoke internal and external feelings by offering "super-stimuli" that "concentrates and amplifies the world's natural sensory effects" (23). Relaxed Performances must therefore determine the extent to which effects should be amplified or muted and, perhaps more importantly, what facilities will be available to either help avoid or ameliorate any adverse responses to over- or under-sensitivity.

TOWARDS AN INCLUSIVE AUDIENCE

Current estimates suggest that 1 in 88 of the population in the UK may be on the autistic spectrum (Centre for Disease Control and Prevention 2012). This translates to over 680,000 people (Office of National Statistics 2015). Attempting to include more of this considerable number of individuals into the theatre audience makes sense economically as well as morally.

In any theatre event, there may be "several distinct, co-existing audiences to be found among those gathered together to watch a show and that each individual within this group may choose to adopt a range of 'viewing positions'" (Freshwater 2009, 9). Not all these positions will necessarily be directed at the performance. For example, while keeping one eye on the show, adults may be watching their children while the children may be watching other members of the audience. Bundy's research (2013) into young people's first encounters with theatre records that some "indicated that they experience pleasure when their own respons-

es were affirmed by other people's apparently similar reactions" (156). The relevance of this to RPs is that they may represent a self-affirming social experience. If the response of some audience members disturbs others then what may be learnt is that somehow, confusingly, engagement leads them to experiencing the negative feelings of others. In a RP however, all members of the audience are invited to engage with the action however they wish. That other members of the audience are doing likewise ideally leads to the recognition that theatre is a good space in which feelings can be physically and verbally expressed.

Grandin and Barron (2005) insist that children with ASD need direct experience and live interaction for social skills to become "hard-wired" in their brains. The social dynamic that can be fostered in the theatre may help develop social and communication skills. A central element of the Social Communication Emotional Regulation Transactional Support Model (SCERTS), which aims to address deficits in social and communication skills, is the notion of "joint attention" whereby the child follows what a partner is very deliberately pointing to or gazing at while using "exaggerated facial and verbal responses to an unexpected or anticipated event" to emphasise appropriate social reactions (Shore & Rastelli 2006, 173). An obvious example of joint attention is the way adults exaggerate facial expressions and verbal responses when communicating with infants. An integral facet of pantomime is the actors' use of exaggerated facial and verbal responses and an active encouragement of the audience to make their responses visible and audible. If the actors are successful in this then an attending child will not have just one partner to refer to in terms of "joint attention" and associated response but the entire population of the auditorium! Thus, the act of jointly attending with a group and the object of that attention may be seen as efficacious in the development of social skills while also representing a rich aesthetic, cultural and communal experience. Asked if he thought there was a danger that bringing children to RPs would prevent them from learning the usual accepted codes of theatre behaviour, the father of two boys attending *Beauty and the Beast* didn't think so: "They can see that the majority of the audience are sitting still and paying attention...They're learning through watching and being a part of the audience rather than from me telling them off all the time."

The way in which certain behaviour may become infectious in an audience is illustrated by an anecdote related by the mother of Ella, a ten year old with autism. Ella attended the first RP at CEN and in addition to attending every one since she has enjoyed going to RPs at other venues including Shakespeare's Globe. In a production of *Alice in Wonderland* at a theatre offering an RP for the first time one child began to repeat what Alice said. As Alice went on more voices started to call back her words. At first Ella's mother thought this was a part of the show designed to create a sense of disorientation before realising it was students from the local school for autistic children. Later, Ella voiced her delight with the Cheshire Cat by calling out, "Oh my God, look at that ridiculous cat!" and cried out, "It's that stupid cat again!" every time it appeared which made the rest of the audience laugh. In this instance, much to everyone's delight, joint attention developed into joint theatrical enterprise! Asked if Ella actively looks forward to going to the theatre her mother replied, "She absolutely loves it. She loves to pretend, and to act, and to dress up so she loves to go and see shows." Such evidence flies in the face of now discredited notions that children with autism have no imagination. Ella had been taken to see a special production of *The Tempest* mounted by Flute Theatre in 2016 (Kempe 2017). Because of a subsequent visit, renowned director Kelly Hunter invited Ella to be a part of the rehearsal process for *A Midsummer Night's Dream* and spent an afternoon "just being herself and playing with the actors." What began as one visit to the RP at CEN has not only become a major factor in Ella's life but is also informing the work of at least one theatre company dedicated to further exploring the artistic and social possibilities of inclusive practice.

VITAL PREPARATIONS

RPs require theatres to be well-informed about the target audience and organise their operation accordingly. This includes being actively involved in preparing that audience for the visit. One strategy for this is to provide a "visual story" that may be sent out in advance. The idea of the visual story derives from the Social Story™, a term coined by Carol Gray (nd), a consultant on children with ASD.

By way of encouraging families to attend the RP, CEN prepare a visual story to show what a visit would entail. This

resource is available on their website at <https://cornexchange-new.com/> and freely sent to all those enquiring after, or booking tickets for, the performance. Pictures show the front of the building, the foyer, smiling assistants in the box office and the auditorium, and offer guidance and encouragement regarding behaviour. For example,

- You can wear what you are comfortable in.
- You can bring ear defenders or noise filtering headphones if you like.
- During the show, some people might make some noise.
- People will clap at the end to show they have enjoyed the show.
- You can join in if you like.

The resource gives specific information regarding the special arrangements put in place for the relaxed performance noting, for example, that there is a quiet area available should they want to leave the show for a while.

The traditional English pantomime, or "panto", is colourful and vibrant. Considerable use is made of stage technology, special effects, make-up and costume. There is also a considerable amount of lively interaction with the audience who are encouraged to cheer for the hero, boo the villain and call out stock phrases such as "He's behind you!" or catch phrases introduced by certain characters. Sometimes the action moves from the stage into the auditorium or audience members are invited onto the stage for comic sequences and competitions that have been integrated into show. The panto is often the only piece of theatre many children will ever see and their memories of this can be profound. However, due to the high levels of light, noise and audience participation and the unsettling effect that this may have on children with autism it was considered by the Relaxed Performance Project (2013) that pantomime was not the most appropriate genre to include in future phases of the RP initiative. Notwithstanding these reservations, CEN decided to offer a RP of *Jack and the Beanstalk* as a part of their 2013-14 programme. An evaluation of their pilot concluded that, "there are no reasons why, given the appropriate preparations and adjustments, RPs of pantomime can't be as successful as any other show and perhaps even more so given the nature of the form

and its traditional standing as an annual family/school event” (Kempe 2014, 13). A question arising from this initial research concerned the longer-term impact the CEN’s initiative might have on the children who had attended. To investigate this further interviews were conducted following the relaxed performance of *Aladdin* in the 2014–15 season (Kempe 2015a).

The RP of *Jack and the Beanstalk* was regarded by CEN and the parents interviewed as a success that could and should be replicated. The project received a good deal of coverage in the local press which led to enquiries about future relaxed performances. In preparation for *Aladdin*, parents from a local support group for families living with autism and a representative of the National Autistic Society were once again invited to advise CEN regarding adjustments to the production and front of house arrangement, and contribute to staff and volunteer autism awareness training. The theatre’s database of families which included children with special educational needs was used to advertise the performance and draw attention to the website which included a preview of the production and an invitation to attend a 45-minute-long familiarisation tour of the theatre and stage. A visual story pertaining specifically to the production was sent out electronically as both PDF and Word documents so that parents/carers could edit them and print out only those parts they felt their children would benefit from. A “list of surprises” was also supplied so that parents/carers had the option of whether to share these in advance. The story contained pictures and details of the different characters and outlined the story in words and photographs. For example:



This is Widow Twankey. She is Aladdin’s mother and she does all the laundry for the residents of Old Peeking.

THINGS TO KNOW – It is a Pantomime tradition that this role is played by a man, dressed as a woman. This is supposed to be funny!

Advice from parents and guidance from the National Autistic Society suggested that the visual story should explain where the lights would come from in the show and why; give a warning that the chairs flipped back; state that pantomimes make a lot of noise, and that dry ice would be used which might have a slight odour to it. Very importantly it should emphasise that it is “OK” to call out because in a panto this “is NOT being rude.” Sometimes, the story explained, the cast would come into the audience. Each child attending the RP would have a green card and by holding it up they would be signalling that they didn’t mind being talked to. (An initiative that many adults would no doubt appreciate stand-up comedians employing!)

On the day of the RP, hand driers in the toilets are turned off, additional volunteer stewards are drafted in and briefed that the house will only be 75% full so if anyone wishes to move

from their allocated seat to a different area, this should be possible. During the performance itself, lights are dimmed but not blacked out entirely in the auditorium, the use of strobes and pyrotechnics is either eliminated or reduced, and the volume generally lowered. CEN's reflections on their experiences with *Jack* and continued commitment to training staff and volunteers in the light of this paid dividends as is evident in this comment from the mother of six-year-old Fay:

We did more of the visual story this year. Last year she didn't want anything to do with it but this year she asked lots of questions like, "will there be people putting dresses on?" I said, "yes, it will be like last year" and she remembered that so well so she had something to look forward to (interview 28.1.15).

THE IMPACT OF RELAXED PERFORMANCES

Responses from parents I personally interviewed in Newbury mirrored those of the Relaxed Performance Project in several ways, not least the effect on the behaviour of the children. In part this was seen as resulting from the adults being more relaxed. Nine-year-old Jay had not attended a RP before but his mother had brought him to *Aladdin* having heard about the success of *Jack* from contacts in the local support network:

I came along to the relaxed performance knowing about the way they worked so felt more relaxed about the whole thing and I think this made him more relaxed. I thought "it's going to be OK because I won't have to keep telling him to sit down" and I didn't.

Ella's mother noted that one year on from her first experience of a RP Ella, then aged six, had "tolerated" looking at the visual story of *Aladdin* whereas she had completely rejected the one offered for *Jack*. During the performance she had asked why Widow Twanky was a man dressed as a woman and this had led to a string of subsequent "whys?"

One of the lovely things about a relaxed performance is that you can do a little bit of talking. On the other side, is that teaching them that they can do that in any performance? There's a tension between how you're preparing the child for the real world as opposed to giving them an amazing experience that there's no way would they be able to access otherwise. Last year we were thinking with Ella that there's no way could we have this experience if it wasn't like this (i.e. a relaxed

performance). There's still no way could Ella not talk so what we're doing is getting her used to talking quietly!

Such opportunities for socialisation are similarly recognised in this comment:

"I see my job as a parent to help my son learn to self-regulate his traits. If part of that is going to the theatre and understanding that he is sensitive to sound, he's learnt now that if he uses his headphones, then he can control that."

In an interview following the performance of *Jack*, the mother of six-year-old Harry associated Grandin and Barron's (2005) philosophy with "the school of hard knocks" which she saw as a necessary factor in bringing up all children. She had some reservations about relaxed performances serving to unnecessarily mollycoddle children like Harry but shared the view that they were a safe place to find out more about the child's responses to different sensory and social experiences. One aspect of the theatre experience that certainly caught Harry's attention was the technical side with him being rather more fascinated with what the man operating the lighting board was doing than the show itself. This is something that has been noted by CEN who now offer familiarisation visits prior to the RP. Pantos generally employ a good deal of technical wizardry. Familiarisation visits are thus important on two levels in that they prepare children so that they are not alarmed in the performance itself while offering insights into the backstage and technical aspects of the theatre.

Children's memories of visiting the theatre can last an entire lifetime. A primary aim of theatre, and most especially panto, is to generate experience and sensation. This can be for no other reason than the aesthetic and celebratory pleasure of it but that does not negate the possibility of valuable social and cultural development arising from the experience. One measure of the impact *Aladdin* had was in the talk of the children following the visit. One mother reported how her normally reticent son Jay had talked so enthusiastically about the show to others, quoting key catchphrases employed by the main characters.

Novelist David Mitchell argues that it is a misconception to believe that all children with ASD lack imagination and therefore struggle to differentiate fact from fiction or empathise with either real or fictitious characters. Rather, distinction needs to

be made between imagination and social imagination, that is, the ability to recognise what others may be thinking and feeling if it is not expressed explicitly (Mitchell 2007). All the parents interviewed for in my study of RPs at Corn Exchange Newbury strongly refuted that this equated to the lack of ability to engage in drama and dramatic play (Kempe 2015b). Nonetheless, a persistent trait of ASD is to take things literally and see things as they are on the surface. An example of this was Jay's insistence that Widow Twanky was a woman. While his mother had explained that it was man dressed up he continued to "sees things as they are. What he sees is what it is." Ella's mother similarly noted that Ella would routinely cover her face when she encountered someone out of the context in which she is used to seeing them, for example, a teacher in the High Street. Pretending to be someone you are not lies at the heart of acting just as suspension of disbelief lies at the heart of the art form of drama. Exposing children with ASD to the possibilities of this aspect of human behaviour through inclusion in the theatre may represent an important step forward in their socialisation. Interestingly, a number of the parents I met reported that despite being diagnosed as being on the autistic spectrum, their children loved dressing up and pretending to be someone or something else. (A personal friend of mine who is diagnosed as having Asperger's Syndrome is something of a local character. He delivers the local free newspaper, usually in the guise of a steam train!)

A notable effect of RPs on Ella has been the opportunity the events give for another aspect of socialisation that was not being offered in her formal educational provision, as indicated in this comment by her mother:

"She put her feet on the seat in front, so I asked her how she thought the person there may feel about her doing that and she said 'sad'. So I said, 'well, it's probably best if you don't put your feet there then', and she took them down. Now the opportunity for me to say that to her wouldn't necessarily come up in another situation. The biggest thing she needs now is to be in social environments, but her situation in education means she's just in a bubble with a few adults."

A similar incident was reported by Jay's mother: A boy sitting behind him was given some keys to keep his hands busy

but then he kept hitting Jay on the head with them. A steward saw this and said we could move but Jay said it was OK and not to worry. Another boy was making quite a lot of noise but he accepted it for what it was. It's like he saw that this behaviour was a sort of the norm in this social situation. It makes you realise how hard he has to try in other social situations and I think this is what makes his behaviour worse because he gets anxious about it. But here you learn to get used to it and just accept it.

Fay's mother also saw the social experience as one that could help Fay "be herself" without fearing the consequences of not conforming to expected norms. The RP allowed Fay to see a reflection of herself in others with important side-effects:

Having other people joining in like she was helped her. There was a boy behind us who was quite vocal. She asked me "why is that boy making noises?" So I said, "the same reason you are - he's enjoying himself," which she accepted. It allows her to be herself and this makes me feel more relaxed because you're with like-minded people.

The magic created by RPs does not stop when the show finishes as this further comment from Fay's mother illustrates:

Fay was fidgety and talkative but responsive and really involved with what was going on. At the end she said, "*Hooray! It's over!.... Oh no! It's finished!*" She was really relaxed afterwards. We went for a pizza. We don't get to do things like that. Ever. But she was really calm, talking about the performance. Maybe it's because we were all chilled out. It was good. That doesn't often happen. It was lovely to do something as a family. I can't remember the last time we went out to somewhere where you had to wait for a meal. So yes, it's had a massive impact.

Such social learning is not confined to children with ASD or other complex individual needs. Reflecting the notion that RPs could play a part in raising awareness and understanding in the broader community, a Scout leader attending *Aladdin* with his troupe of Cub Scouts stated that:

We came along to this performance because this was the date that suited us best. I knew it was a special performance but that's fine. If the dates suit next year we'd probably choose to come to the relaxed performance again.

THE DEVIL IN THE DETAIL

Following the relaxed performance of *Jack and the Beanstalk*, several interviewees expressed some regret that the visual and sound effects had been tempered to such an extent. Harry, who had seen *Jack* with his school, had enjoyed the explosions in the mainstream performance while for Ella, “the more crash, bang, the higher the sensation, the better...she would like to be tickled with a stick and have people come down and chuck things at her – it’s that level of interaction she craves.” Teachers at a special school for autistic children who had seen the mainstream performance of *Jack* with some of their classes were similarly disappointed that some effects had been cut as they considered that the highly sensory children who attended the relaxed performance would have enjoyed it. However, there was general agreement among those interviewed that if adaptations are to be made, it is best to tone effects down because of the serious distress over-stimulation can cause. A case in point involved five-year-old Fay’s visit to *Jack and the Beanstalk*. Arriving at the theatre in need of the toilet, she immediately became anxious because of her previous bad experiences with the noise of the hand-driers. On this occasion, she could read the sign which said that the driers were turned off and visibly relaxed. According to her mother, the memory of this contributed to her going to subsequent RPs in a more relaxed manner.

Getting everything absolutely right for every child is an unrealistic expectation. There are no guarantees that all children will like the event or find it a turning point in their lives any more than children involved in drama as a part of their mainstream education will find it a catalyst for the development of their confidence or interest in the theatre. Nonetheless, theatres can still learn from parents how best to tailor their provision, just as parents may learn more about their children by giving them new social experiences. For example, Ella’s mother noted that Ella had spotted a little model of Peppa Pig, a popular children’s television character, in visual story picture of the quiet space. Ella was excited by this and was upset when she discovered the toy was not actually in the quiet space when she visited:

If you take a picture of what a space is like it really needs to be like that because if it’s not there can be a real problem! The visual sense is so strong it has to be that exact.

CONCLUSION

This anecdote illustrates that tiny details which may appear inconsequential to many people can have a profound significance for children with ASD. The need to attend to such details clearly represents a challenge to theatres wishing to make their programmes more inclusive by offering relaxed performances. However, the challenge is not insuperable and an increasing number of theatres are taking it up. For the 2014–15 pantomime season in the United Kingdom, 47 theatres followed CEN’s 2013 lead and offered a RP of their panto. An admittedly unscientific Google search of regional theatre websites in the weeks leading up to Christmas 2017 suggested that offering a RP of the annual Christmas show has since become more a rule than an exception.

Autism is not, in itself, a beast, though dealing with it can feel beastly when the attitudes of others towards those with disabilities and complex needs are beastly. Recalling Ella’s visit to *Alice in Wonderland*, her mother tells how Ella wanted to move closer to the stage. The show had a sensory element to it, and Ella sat on the edge of the stage and started playing with some sand there. An usher came forward and sensitively asked Ella’s mother to get her off the stage. Ella has pathological demand avoidance, so her mother knew that trying to get her off the stage was likely to have the opposite effect. Sure enough, Ella got onto the stage and, said her mother, “it ended up with me joining her and there we all were dancing the lobster quadrille. The audience were laughing their heads off, and Ella very much became part of the performance. We spoke to the actors afterwards, and they thought Ella had been hilarious. It was the most beautiful, beautiful thing. One of those things that was better because of the interaction. It was just priceless. Total theatre anarchy!”

The relaxed performance initiative in the UK started as a response to an incident involving one family living with one specific condition. The subsequent ripple that occurred seems now to have swelled into an enduring tide of change in attitude and action that increasingly sees beauty where once it saw just a beast.

- Tale as old as time,
- Tune as old as song,
- Bitter-sweet and strange
- Finding you can change.

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Performance for Young Children. Theatre and Dance as a Communicative Medium for Children under the Age of Three

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As a choreographer and a professor at Oslo Metropolitan University in early childhood arts education, working with art for the very young over more than 20 years has given me insight and knowledge about producing and presenting theatre and dance for this age-group.

When we started producing art for the very young, most of our collaborators were sceptical about the idea. But quoting the UN (children's rights) and Norwegian legacy that "...everybody has a right to experience art of high quality", we have to add, "(...) also children under the age of three". Over the years, we find that there has been a growing interest in this topic, especially in Europe.

Creating dance performances for children under 3 years of age will always feel hazardous. Our research shows, however, that children's experiences in meeting with contemporary art will somehow widen the children's perspective. In terms of Roland Barthes' (2001) aesthetic discourse, body sensation has its own form of recognition where the individual experience is in the body. He calls this "bodily recollections". This corresponds with Merleau-Ponty's term "circularity" (1994). He describes the relation between the lived, subjective body and the physical, objective body. The body is our access to the world, and through altered bodily experiences, our perception of the world will also change (Gulpinar & Hernes, 2018).

Our research material shows that children benefit both from dance and theatre experiences. Through our observa-

tions of children as an audience, we see that children respond bodily to what is happening on stage. We also see that children act very differently. They all have their individual approach and responses to what is performed. From this, we learn and believe that children benefit from experiencing art.

How can theatre, dance and performance art draw upon experiences derived from producing and presenting art for this age-group? Through video-observations, as well as through focus interviews with performers and audiences, we experience that there are some key elements that have to be present in the artistic form. This can perhaps develop and enhance our understanding of the performing arts as a communication tool.



1.

DRAMA AND THEATRE EDUCATION

LECTURES

The Theatre of “Generation Z”, or the Transfiguration of Drama and Theatre Pedagogy

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Keywords: social turn, post-spectacular theatre, participative theatre, storytelling, project pedagogy

“Remain autonomous and do not let them tell stories about you!” Christoph Schlingensiefel’s FLUXUS-oratory from 2009 ended with these words. [1] This monumental liturgy created by the performer with lung cancer showed that at death’s doorstep we can lose our “intact” (but suddenly not available) centre and can create a “damaged” (but believed to be our own) image of identity. [2] Thus, the performer – distributing the Lord’s Supper in the *Eine Kirche der Angst vor dem Fremden in mir* (A Church of Fear vs. The Alien Within), decorated with X-rays, painted skeletons and childhood photographs – argued that Christ’s body and blood is only worth taking if we pose the question “Who am I?” through means of artistic self-expression and an analysis of society’s various dispositions. [3]

European man has been weaving his own self-image for 2500 years as an eccentricated (Plessner) web of stories. This storytelling is based on Helmut Plessner’s thesis in the *One Anthropology of the Actor*, according to which each mimetic-narrative procedure is based on the fact that man is the only living creature “interpreting oneself by speaking, talking about, judging and depicting oneself, others and the world and by nurturing a relationship with oneself, society, nature and God”. [4] If we look at the concept of “Generation Z” (which is enjoying mass

popularity and therefore massive erosion) from this theatre-anthropology standpoint, [5] then the insight that “there is hardly any generation with more stories than ‘Z’” becomes productive in two ways. [6] For one thing, we can address the identity constructions of young adults born between 1995 and 2009 with the ideological toolkit of teatrology. In this way, outside observation is automatically able to temper the attitude of scientific literature on Generations ‘X’ and ‘Y’, which is most often judgmental, condemning or pitying. Moreover, we can analyse the construction of their self-image through the lens of a scientific theory that has, since the 1990s, abided by the thesis that no fundamental philosophy of *the human condition* is conceivable independent of the language or the body. [7]

We may apply analytical strategies adapted for performance (more specifically, postdramatic *Formenkanons*), utilising their key concepts (above all, atmosphere and embodiment) based upon the insight of Merleau-Ponty, according to whom the body is a general tool to own the world of reality.[8] In terms of this discipline, as it applies to the heterogeneity of body representations, the natural focus of the analysis is how members of Generation Z talk about themselves in a virtual reality employing a wide variety of body techniques that are “no longer separate from actual reality, but rather blend with it along a graphic interface [mixed reality]”. [9] What is more, their attention is not bound by the fact that, for example, the blogger known as Superwoman inhabits an e-reality – together with fifteen million followers and numerous imitators – her brain, smart phone, menstrual cycle and worldwide web all embodied by Connor Franta. [10] Instead, they concentrate on the description, analysis and comprehension of sign usage. Meanwhile, the subject of contemporary art education, complete with ever-changing data configurations on multiple platforms simultaneously, becomes its own ultimate creator and destroyer in a matter of clicks. [11] In this manner, the subject is both a producer and consumer on the (hyper-)cultural matrix, in which fabula frames endlessly multiply and vanish with extreme speed and in an idiosyncratic rhythm, primarily endeavouring to optimise the visual dramaturgy of the Self. [12]

What is by no means tragic (and yet, it goes without saying) for the theatre creators and viewers of Generation Z, the Sche-

herazade paradigm of storytelling has come to an end. [13] The inhabitants of *Instagram* have no intention of reliving fixed stories, neither as artists or consumers, and they are not motivated to finish them. The meaning and significance of their storytelling, which results in collective solitude, is not to be found in the finished product, but should rather be sought in the production process. It is not to be understood on the basis of its content, which has lost all reference, but to be processed in terms of the technique of reconfiguring information over and over in the act of creation. In other words, they read and write themselves with narrative strategies that direct attention away from the narrative's content to its manner and beyond – to the adopted game of the participants, its changeability and its borders.

Modern theatre study has regarded theatricality as a cultural-scientific model articulated in the interplay of performance, set-up, physicality and perception since the 1990s. [14] Herein-after, I will focus on three 2018 performances that reflect, in the manner of a prism, Generation Z's method of identity formation that "ranges from the relativisation and distortion of perspectives held by other parties present (through the interruption of reciprocal perceptions made by actors and viewers) to the complete banishment of the other party". [15] The three productions in question – 1) the "Soviet étude" entitled *Secondhand*; 2) the show *Anymal City*, moderated by Daniel Daoud, János Kliment, David Somló and Veronika Szabó; and 3) *#mindenkitörténet* (*#everybodystory* – ed.), launched by the theatre pedagogical programme of TRAFÓ – in various forms and extents are built upon interaction, cooperation and even collaboration among performers and spectators, making the boundaries of Generation Z's self-management (staged through participation on social media) into an aesthetic experience. [16] These, in fact, very different performances share three aspects: (i) thanks to the magnifying effect of the stage, they make it possible to observe one of the most difficult skills to develop in terms of the 'Z-Self', collective creativity; [17] (ii) in their poster-like imperfection (commitment to a collage-technique with the implicit incompleteness, dissonance and contingency), they address and problematise the interactive, fragmented and media-aware order of 'Z-Self' optimization; [18] and (iii) as they describe rhythms in the punctual inundation of stimuli and simultane-

ously streaming images, it becomes rewarding to comprehend the fabric of these performances as Gavin Bolton-style process drama theatricalisations (and not just the C-product variety).

In these projects – be it the master exam of the prose-directing class at the University of Theatre and Film Arts (*Secondhand*); the animated, interactive role play of Daniel Daoud, János Kliment, David Somló and Veronika Szabó (*Anymal City*); or the product of a theatre pedagogical programme at the TRAFÓ House of Contemporary Arts (*#mindenkitörténet*) – they do not merely tell stories. The structure and process of the narrative (or, more precisely, its traditions) are the theme. Above all, the position of the narrator is challenged, as the creators of *Secondhand* and *Anymal City* are listed on the playbill as a collective. [19] This philological fact allows us to pose the question as to how much staging during the rehearsals was collaborative, with all the participants involved in the creative work having the right and the duty to contribute actively, defining and altering the parameters of the process. [20] Thus, they are able to question the centrist, patriarchal structure of "one text - one author - one director". [21]

For *Secondhand*, six students from the class of László Bagossy and Dániel D. Kovács were able to use the apparatus of the Örkény Theatre to explore "a separate human subspecies [created] in the laboratory of Marxism-Leninism: Homo Sovieticus", based on the writings of Svetlana Alexievich. [22] In case of *#mindenkitörténet*, the Idea Generator collected personal stories surrounding the question, "What does it mean to be twenty years old?" at festivals over the course of one summer. Then, they celebrated the twentieth anniversary of the TRAFÓ House of Contemporary Arts with a community theatre performance, in which nine non-professionals of mixed ages, forged into an actor-community during a two-month trial period, talked about their early twenties. [23] With *Anymal City*, the performance, based on the art-pedagogy methodology of the Transforming Association, sought the dividing line between man and animal, where the TRAFÓ's theatre space was transformed into a jungle with twilight and the scent of hay, straw bales, scraps of paper, wooden sticks and animal skins. [24] Meanwhile, all four actors were dressed as wild game. All the viewer-participants wore masks, and, from the very first moment, they were forbidden

to speak. Overall, then, the second-year directing master exam, the two-month theatre pedagogy project and the social-psychological experiment were not temporary shows at fringe venues; instead, they were regular events on the repertoire of two national institutions with special status. Hence, their mere visibility calls into question the standard bourgeois status quo of art theatre, in which the stage is occupied by professionals who are capable, based on the concept of a director, of embodying textual beings who are not themselves in front of strangers.

In the light of the concepts of *social turn* and drama pedagogy, however, it is at least as equally important that this collective-collaborative method of theatre-making does not (or does not only) focus on the final production. [25] Consequently, when describing the delivered text, it becomes especially productive to apply the project pedagogy concept of “product”. [26] When analysing the behaviour of the spectators, the economy of attention (where one examines the meaningful role played by the rhythm of the *mise-en-scene*) takes priority. [27] The former is traceable in the dramaturgy of *Self*, based on études framed in gestures and the staging that occurred during the rehearsing process, which is not visible for spectators at an art theatre. [28] Giving emphasis to the latter helps one to view the success-guaranteeing atmosphere of various productions as constructions. [29]

In the case of the highly dynamic *Secondhand*, the raw textual material provides the structure, reinforcing and amplifying the autobiographical nature of Nobel Prize-winning Svetlana Alexievich's interviews and nine personal stories in a Paul de Man sense. [30] The seventeen post-Soviet études accurately show as many faces (or masks) of the multiply-traumatized “human subspecies”, now living in separate countries and speaking different languages, as the articles of worn-out clothing that fill the stage. In fact, the mountain of clothes and rags not only serves as a space or field, it also lends the performance a metrical rhythm. Although some larger set pieces or monologues (linked to star actors) stand out, [31] the cavalcade of scenery, used as both costumes and props, magnifies the chorus-like effect of the constant onstage mass, as well as encyclopaedic breadth of the actors' and directors' refreshingly infantile set of tools.

This also gives us the impression of witnessing, within the stage collage, the still un-weeded sprouts of random playfulness and linguistic foolery that arise spontaneously out of drama games. [32] The one-minute interview technique becomes a six-second subjective assessment of *glasnost* – to some in the form of a *chastushka* summarising the history of personal cult (“Lenin, Stalin, Yeltsin, Putin, cocaine”), to some in the dilemma of whether to stay or go (“A change of panties to stay clean, lipstick so no one will feel sorry for me, and get the f**k out of Russia”). Clad in space suits, the actors of Örkény Theatre also animate puppets – either small animals from Chernobyl, or the giant red-eyed marionette ghosts that haunt a mother burying her son, who has fallen in Afghanistan. Improvisation, built upon a concrete theme, is aestheticised during the scene of soldiers heading to the Afghan front, when an assembly of five toilet bowls becomes a jeep, then miniature portraits on crosses [like on graves – ed.], a rifle, an instrument, a vomit-bucket and finally a zinc coffin. A series of creative music games seeps through the atmospheric counterpoint of the Perestroika choir, the Chernobyl Opera and the “Soc-Commie-Capitalist” rap. What appears to be a game, imitating animals with increasing energy, becomes an actor as a horse with a broken leg – jumping, rolling and prancing, only to die from multiple gunshots. Also, the troika, made up of humans and clothing, becomes a monumental tableau reminiscent of war films, beginning its fabulous journey to the Communist Party song “Polyushka Polye” as water sprinkled in the jet stream of a fan replicates the horses' sweat.

Secondhand evokes theatrical fragments in the nearly constant whirl of raining clothes, the logic of which draws links between kitchen-bound opposition, the average rural folk, the district party secretary, the eternal Stalin, the “Russian Gandhi”, an Armenian-Azerbaijani *Romeo and Juliet*, *Alien*, *Battleship Potemkin*, Pussy Riot and the Amur partisans. Also, they materialise in just as many guises as their creators – the twenty-one actors, two singers, six student-directors, the graduating dramaturge and two class teachers – could envision. As far as economy of attention is concerned, the spectators process the 110 minutes of turbulence without a break, like workshop-goers attending the obligatory presentation. However, it is remarkable (especially in the light of *#mindenkitörténet*, which was nominat-

ed for a Péter Halász Award and performed by amateurs) that, one year ago in Dresden, these texts were not interpreted by actors, but by Russian refugees who fled the post-Soviet world to live in the East-German city. Furthermore, Alexievich' études were framed by their life stories and personal opinions. [33] In fact, *#mindenkitörténet*, the "community theatre performance" on TRAFÓ's repertoire, gave the stage to non-professionals who, thanks to their active involvement, "ultimately spoke not only of growing up, responsibility and freedom, but about how everyone is a story". [34]

Moreover, it is not only stories, but objects (a mirror, a watch, a key ring, a storybook, dice, a camera, etc.) that conjure experiences of subjective time (heavily laden with the anxieties of starting a life), transforming them into memories to be recounted onstage. [35] Thus, the first portion of the play, a joint contemplation of the I-installations located outside the performance and the auditorium, proves to be a "narrative walk". It conveys not only the desire on the part of the doctor, the kindergarten teacher or the insecure female student in London to encounter their twenty-year old selves, but also the birth of a memory. What made this narrative of nine personal tales possible was the fact that nine lonely adults found attentive listeners in each other two months before the premiere. One Stanislavski strategy for the authentic staging of the Self is based on concentrated attention. [36] In the case of *#mindenkitörténet*, the reason why the contact between narrator and listener is so very intense (beating that of professionals) is because the birth of the spoken text is bound to the context of the two-month programme, the actual rehearsals, led by two drama instructors. Consequently, the lifestyle map drawn on transparencies, the kinetic sculptures made up of the performers' bodies, the live imagery, the contact-dance choreographies and the confidence game fragments are no mere illustrations and do more than just provide atmosphere. The story and the storyteller are constructed to document the community-forming power of their time spent together. [37] This also creates the security that emboldens non-professionals to introduce themselves by their real names on the "stage", granting us the illusion of personal contact.

In his performance, the Idea Generator brings to our attention that the "authenticity" of an actor's performance can be

ensured by a collective workflow in which "there are no strong hierarchical relationships, but roles and tasks that they can even change dynamically". [38] The extreme test of this well-known thesis lies in the world of Devised Theatre, exemplified by *Anymal City*. The series of instructions and narrations (forming phases of warm-up, workout and cool-down) by the quasi-drama teachers, dressed as a panther, a gorilla, a vulture and a lion, constitutes a "series of game activities". For 2000 forints, participants can bring to life a fictional world of different animals. They may become involved in it as actors and even encounter real problems, from which they acquire real knowledge and experience (self and group). The real risk of this metamorphosis narrative is whether the current 'meeting' of the Anymal City Club can actually be considered a non-verbal realisation of drama convention that enables the group to become role-players capable of demonstrating their attitudes and opinions. [39]

In the temporal and spatial confines of TRAFÓ's main stage, we live as animals. With the help of a hand mirror, we slow down, observe ourselves and each other, collect and hide food, build a nest, create connections or hide. By the time the dark night descends, only the sounds of the jungle and the human animals' howling, chattering or screeching remain, not to mention the panicked fear aroused by the storm (created by professional techniques) and the real or imagined violence of hungry beasts. In other words, as we build and live the biography of an animal in our own rhythm, we do not degrade them to an object of representation. Instead, thanks to the skills attributed to them (focused attention, the ability to make one's body invisible or motionless, capacity for aggression, etc.), we come to understand one of the presuppositions of this exercise in Animal Studies: "man – bullshit = animal". [40] It is ourselves, come morning, who are able to settle around the mighty campfire, wordlessly sharing our store of nuts with others. Or we may continue brawling, even tossing our companions on the fire as sacrificial victims. This is the judgment (varying from performance to performance, depending on the spectator-participants and justifying the responsibility of the actor-drama teachers) that the communion of *Anymal City* passes on the imperative of self-management, which over-stresses the individual, and on the paradox of self-governing mentality (Foucault)

It also has to do with that expectation incumbent on playing an active role in society (in force from the time we are around six years old, in possession of severely limited knowledge and experience), predicated on the choice between inherited life-management strategies and forms of work with the prerequisite not only to prove, but to 'stage' One's own efficiency, assertiveness and problem-solving skills. [41]

Contemporary art theatre interprets itself in the framework of discourses that are post-dramatic and theatre that is post-spectacular. [42] In the focus of dramatic theatre discourse is "drama" satisfying the desire of "comprehension and memory retention". [43] Post-dramatic theatre discourse is motivated by the question "how at all and with what consequences is it possible to crack or to give up the idea of the theatre, which is a depiction of a fictional world, the insularity of which is guaranteed by the drama medium and its corresponding theatre aesthetic." [44] Nevertheless, the performances analysed here are invested in the development of the *participatory* skills of both actors and spectators, not to mention the framework and basic conditions related to economy of attention. [45] The two performances at TRAFÓ and the one at Örkény Theatre are risky within the "cowardly fearful" apparatus of domestic art theatre performance [Risk], [46] because un-plannable elements form an integral part of their direction. We experience them as extremely real [Reality], because they remove us from our comfort zones and provide challenging tasks not suited to the regular habits of spectators. At the same time, the clearly communicated rules [Rules] and the rhythms structuring the events [Rhythm] maintain all of this within a safe framework. [47] The drama pedagogy is related to the creative process. *Secondhand* documents one phase of its creators' mastery of their craft, *#mindenkitörténet* is the product of a community theatre project, while *Aynmal City* is a drama lesson staged as a ritual. It is the discursive nature of its dramaturgy that links it to drama pedagogy. The étude-structure and rhythm of the performances can be defined by the forms of dramatic activity that they employ (redefining the fundamentals of professional rehearsals and training). What forms a connection to post-spectacular theatre is the critical attitude, which wishes to reflect on the "changed conditions" of spectacle which Generation Z is accustomed to

(Guy Debord) [in order to] enable understanding". [48] We may also consider these productions political, because, by engaging the audience's basic intellectual capacity, they illuminate the coercive nature of structural hierarchy as it varies from institution to institution, theatre to theatre. [49]

Notes

- [1] Christoph Schlingensiefel: *Eine Kirche der Angst vor dem Fremden in mir*, RuhrTriennale, 2009. Cf. Christoph Schlingensiefel: „So schön wie hier kanns im Himmel gar nicht sein“ *Tagebuch einer Krebserkrankung*. Kiepenheuer & Witsch, Cologne, 2009.
- [2] Cf. Szauder Erik: Marginalitás és liminalitás a gyógypedagógiában. *Gyógypedagógiai Szemle*, 2006/7-9. 198.
- [3] In the context of the presentation this means the position of health care and the Catholic Church in relation to health and its ideological implications. Cf. Kiss Gabriella: „Itt és most” Gondolatok a Berliini Színházi Találkozóról. *Színház*, 2009/9. 57-58.
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- What was the political situation? What were your goals? Did you feel that you have grown up? What has changed since then? Is there such a thing as a ‘being twenty-year old’ feeling?” <https://szinhaz.org/plusz/csak-szinhaz-apro/2018/07/22/huszevessegrol-var-torteneteket-trafo-kozossegi-szinhazi-eloadasaoz/> (2018.07.22.)
- [24] “Are you different when wearing a mask? More honest? More relaxed? Cooler? Do you think there is a difference between you and your animal self? What is the difference between animals and humans at all? In the STAFÉTA Talent Management Programme announced by the Budapest Capital City Municipality, *Anymal City* is a theatrical performance, brought to life by performers and viewers, which puts the questions at the intersection of animal and human social behaviour. In the design of a fictive club community wearing animal masks it presents a microcosm built on a playful activity, created from group actions as well as mechanisms of cooperation and obedience.” <https://librarius.hu/2018/11/16/mi-a-kulonbseg-az-allatok-es-az-emberek-kozott/> (2018.11.16.)
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Drama in the Teacher's Professional Development

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Keywords: drama, key competences, alternative pedagogy, development

It is already quite a debated and partly acknowledged fact that drama and theatre can be used successfully within the pre-academic teaching-learning-assessment process for generating enhancement in terms of creativity, imagination, empathy and collaboration skills (Anderson, Dunn, 2015). In other words, it develops creative, social and emotional competences that each individual should acquire through education so that they can integrate the best way possible within the community and labour field to which they belong. Even though scientific proof cannot be produced, as there are no quantifiable data and research undertaken in this direction, the empirical evidence validates this assumption. Consequently, drama is part of the educational system in many countries of the European Union – if not as a stand-alone subject, at least for supporting the teaching process in other courses (EACEA, EURYDICE, 2009) or as extra-curricular activity. In Romania, this is slightly the case, as the educational system and teaching methods were only partly revised. In this regard, UNATC has developed various activities

and projects with the aim to promote the need to bring up to date the educational process in order to make it more attractive. While waiting for the Ministry of National Education and the Institute of Educational Sciences to accept and insert drama as an optional subject at least, some of our efforts were focused on updating and empowering teachers with drama/theatre tools that could improve their teaching abilities. In the following lines, we describe the steps and the work we have undergone.

The use of knowledge and practical tools offered by the metaphor “the world is a theatre” means to work with a concept that is already intentionally significant and experimentally confirmed at a national level. The establishment of drama in the Government Program 2017-2020 is a good opportunity to reform education and to redefine the creative area in schools. The implementation of elements deduced from the national and European development strategies (which are pragmatically also found in the government program), subordinate to the integrative idea of the “development of socio-emotional competences on all levels of the educational system”, raises a double problematic consisting in generating models of good practice that are based on a strong theory (Joiță *et al*, 2007).

UNATC has developed an answer to this question, creating the “pedagogical laboratory model”. The laboratory is a practice place for students involved in pedagogical programs, for professors who have created handbooks, and for teachers and trainers. It is a laboratory for the creation and experimentation of various extra-curricular, pre-academic or university programs that are connected to the main purpose: introducing theatre in education.

According to the *Methodology of Continuous Training of the Teachers from the Pre-academic Education System* (OM nr. 5720/20.10.2009), the training program, developed by the UNATC's Theatre Pedagogy MA, emphasizes the importance of using, as a tool in the teachers' training process, the competences schema that is as it follows: updating and developing competences in the field of specialization from the point of view of putting into practice the approach centred on key-competences (artistic), acquiring skills in organizing activity in non-formal (extracurricular) contexts, and the personal and professional development of teachers regarding the extension of transversal competences.

These competences are in line with the standards developed by the Ministry of National Education referring to the following competences: pedagogical competences connected with the design, management and evaluation of the learning process from the perspective of quality education, social skills expressed in the interaction with the pupils and the school community, career management and personal development skills, and cross-cutting skills (Walker, 2018). In this framework, a special place is taken by the importance of using drama tools in helping teachers to acquire these special skills. The adaptation of theatre methods to a toolkit that can be used by teachers alone in the classroom, without the supervision of an acting practitioner, is the main inference of the present paper. This is a field that must be approached in an interdisciplinary manner, combining notions of psychology, sociology, drama and pedagogy. Analysing social and economic problems deriving from what education has to offer in this sense has become a common interest.

Regarding the above, the pre-academic teachers' training program was created by the UNATC team in order to improve the teaching-learning process, starting from the assumption that there are many teachers that are interested in using drama and theatre-based activities as methods in teaching various subjects, but they have no access to information, especially the ones that are not based in more developed cities of the country. The program purpose fits directly within the priorities of the educational system in Romania, whose aims, among others, are to increase efficiency and proficiency in training the future graduates of secondary education, to make the transition from high school to a university environment smoother, and to successfully integrate as many high school graduates into the labour market. From this perspective, reiterating and deepening teachers' abilities to centre the pedagogical process towards the development of the pupils' key (artistic) competences is necessary for ensuing that all high school graduates have autonomy in the learning process and can successfully either continue on their educational path or enjoy strong employment prospects (Iacob, Mihăilescu, 2016).

The training program objectives were established, relying on an analysis conducted on the current quality of the educational process throughout the pre-academic educational sys-

tem. The analysis of needs also aimed to identify solutions to improve educational attainment in schools to ensure better participation in the learning process and a higher rate of success for the graduates. Questionnaires for pupils, teachers and parents were applied. The quantitative data obtained was supplemented by additional information collected through group focused discussions with each one of the categories of the educational actors. The results revealed some interesting information regarding the perspectives of parents, pupils and teachers in relation to the teaching process, as follows. Parents are interested in building a stronger assertive and balanced relation between teacher-child-parent. Children wish to have more interactive classes and to be better understood by their parents and teachers in terms of their actual interests and needs. Teachers feel the urge to reinvent themselves in order to keep the pupils' enthusiasm alive and make school attractive and useful. All three perspectives on needs are intertwined and could find resolution by updating the teaching approach to one that is focused on the people and the relations between them, rather than on the compulsory knowledge children should acquire through education.

Consequently, the continuous teachers' training programme developed by UNATC was registered, and a pilot phase was run the last year. Project deployment: **4 months duration**, meaning **80 hours; 60 trainees** (teachers from Bucharest, the capital city's surroundings and Buzău); **6 professors, 15 students, MA students and PhD students from UNATC** involved in the practical seminars; **20 transferable credits** (pre-academic teachers need these credits to complete their professional portfolio); and **4 main subjects** (*Teaching Drama for Teenagers and Children* – how to organize a drama workshop, theatre improvisation; *Theatre Projects for Teenagers and Children* – development of the ability to coordinate a drama workshop; *Games and the Child's Psychological Development* – the main objectives that are to be followed in drama education, pupils assessment strategies in the drama workshop; *Theatre/Drama Games Adapted for Children with Special Education Needs (SEN)* – good student/bad student, normal student/"different" student, labels and opportunities, as well as the teacher as an artist).

The training program structured and developed by UNATC, "Theatre for Teenagers and Children", contributed to the development of the educational process, helping pre-academic teachers to be able to adapt their teaching methods from the perspective of the key competences, using drama games as a tool in creating a friendly, creative and efficient learning environment, transforming school into an "universal playground" (Crișan *et al*, 2017).

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Devising as Collaborative Educational Method

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Keywords: devise; teamwork; critical thinking; interdisciplinary; imagination

The educational methods nowadays are student-centred, aiming to meet their needs by encouraging every participant to express their interests more vividly. This is a natural consequence deriving from the acknowledgement that a student studies better when they are deeply aware of the process they are engaged in and they take full responsibility for it. The creative force that each of them possesses is displayed thoroughly, and it gives way to individual manifestation. Encouraging students to think and take action regarding a certain topic, also known as critical thinking, is a valued aspect of modern education and democratic pedagogy. If participation is fostered from an early age, it will generate a sense of active involvement for the future, which brings about not only self-expression, but also relevant cooperation with one's peers. No person is isolated from the rest of the world. We are all interconnected, and we have a deep feeling of belonging to certain social groups. Therefore, two essential elements that should be comprised within the educational process are allowing students to express their individuality and stimulating the ability to co-act by constructively interacting with their peers.

In this matter, devising is one of the methods that can be successfully applied, aiming at achieving the objectives above. The term “devised” refers to the verb “to devise” which means “to invent a plan, system, object, etc., usually cleverly using your

imagination” (Cambridge Dictionary, 2008, p. 386). The given definition implies the fact that the work process depends on activating and manifesting creativity, relying on imagination when asked to generate something in particular. Devising as a collaborative process is used world-wide in educational contexts, as well as other areas such as performing arts. In this regard, the following theatre companies use devising as a working tool to create their performances: Forced Entertainment (UK), Frantic Assembly (UK), Theatre Passe Muraille (Canada), Condors (Japan) and Mummenschanz (Switzerland).

In education, the method can be applied targeting individual as well as collaborative work, by asking pupils or students to start from their personal background (i.e., experiences, ideas and beliefs) to create original output (i.e., a performance, written play, story, short movie, etc.). Hence, each person will express themselves at full potential. Consequently, when working in a group, the process echoes a multivision consisting of each participant's individual perspective of the perceived world. Taking into consideration different perceptions, the group interprets the single elements and reorganizes them in order to generate a new shared product (Oddey, 1994). Dealing with the task to work together to achieve a mutual agreement, the group member's face the challenge of deliberation and negotiation, which enables their collaborative and communication abilities. Some examples in this area of research are the following: Greenwich & Lewisham Young People's Theatre (UK), Young Shakespeare Company (UK), Belgrade Theatre in Education Company (UK) and Class Act Theatre Incorporated (Australia).

Related to our practice, our work combines drama games and devising exercises, intending to trigger youngster's creativity and imagination, as well as to enhance their communication and cooperation skills. The Romanian educational system is still quite competitive, often stressing the differences between children's abilities. This creates enormous social gaps, instead of using such diversity in order to bring them closer. Therefore, working with children to train their critical thinking becomes a necessary act for the progress of the community and society at large. Such personal development implies rediscovering their own creative force. We will describe a couple of examples in which we used devising as collaborative method.

The first workshop involved a group of preadolescents (age 11-12) from “Goethe” German High School (Bucharest), and it was structured: 1st phase – individual, drawing an avatar (correspondent to the character they will use to reimagine the given story, “The Tale of Peter Rabbit” by Beatrix Potter); 2nd phase – dividing the whole group into smaller working teams, where each subgroup will create its personal story starting from the original one and keeping just some defining narrative elements introducing the avatars from the first phase; 3rd phase – keeping the same teams, they take photos and choose ten of them to create a visual narrative for each story (assembled in a collage); 4th phase – the avatar exhibition, the presentation of the collage and the reading of the stories. The second workshop involved a group of teenagers (age 16-18) from “Andrei Șaguna” National High School (Brașov), and it was structured: 1st phase – illustrating key drama terms (i.e., conflict, premise, character, space, etc.) by using drama and writing games; 2nd phase – sketching the character starting from the individual background of each participant (physical, psychological and social dimensions of the character sketch); 3rd phase – creating the narrative of the play using improvisation (video recorded); 4th phase – writing the text collectively using the transcripts.

As observed, the approach used is interdisciplinary and integrates technology as well – in order to appeal the youngsters’ interests, to combine various intelligences and to boost the individual input in the teamwork’s outcome. Devising as a collaborative educational method can be adapted to the learning objectives and the participants’ needs.

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Understanding Shakespeare through Devised Theatre

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Keywords: Theatre in Education (TiE); Devised Theater;
Shakespeare

Unlike the majority of the countries which are part of the European Union, Romania only recently began placing an emphasis on the importance of theatre in education. Thus, in the European Agenda for Culture proposed in 2007 by the European Commission, one of the specific objectives is represented by the promotion of a synergy between culture and education, especially encouraging artistic education in order to develop the youth's creativity. In the European Agenda for Culture from 2018, the European Commission aims towards promoting creative thinking in formal and non-formal education. The Ministry of Education in Romania introduced, within the education frame-plan for high school, humanities studies (philology and social sciences specializations) and the optional discipline drama/ theatre/ educational-theatre no earlier than 2020.

Theatrical art is the art form which creates a space in which all the other arts meet and complete each other, resulting in a complex artistic product. Theatre is important as it offers youths the opportunity to discover themselves, and it develops artistic thinking through the stimulation of creativity and social abilities such as teamwork and the freedom of public expression (Nicholson, Helen, 2011).

One of the theatrical methods used to create a performance is Devised Theatre, which entails collaborative work with-

in the creative process and the implication of all the people who are involved in said project (Swale, Jessica, 2012). In this method of working, nothing is set until the moment in which the show is finalized, the dramatic text being the result of multiple games and exercises of improvisation.

The purpose of the project was to create a show with high school students based on a text of William Shakespeare, having the same age category as a target audience in order to eliminate the preconceived notions regarding the fact that classical authors are out of fashion, difficult to understand, and the themes and social issues which they approach are not current anymore. *Romeo and Juliet* is perhaps William Shakespeare's best known play among teens and the closest to them, as they can identify with the main characters, two young people in love. The issues and situations found in *Romeo and Juliet* are present in our times: group rivalry, conflict between generations, unanswered love, impossible love, suicide, arranged marriage by parents and desire for revenge.

The work process was complex, having Devised Theatre as a basis, a method with which the high school students did not have any previous contact. I came with the suggestion of having the original text as a starting point, so that later on we could together build a text stemming from improvisation games based on the situations updated to our times. Initially, the students were enthusiastic about this method of work, until the first reading led to difficulties in understanding the original text. They went through a moment in which they thought they could not see the project to its finalization, but they were put at ease when told that they would not be working with the original text. This was followed by a series of discussions which led to the concept of the entire show. Thus, the action takes place in a drama festival for high school students. The two rival families are represented by two drama groups from different cities, the parents of the youths are the coordinators, and Romeo and Juliet members of these two groups. Mercutio and Benvolio are group mates with Romeo, Tybalt is Juliet's colleague, and the nurse is a former member of Juliet's drama group. Prince Escalus is the president of the festival, Paris is an actor and member of the jury, while Father Lawrence a festival organizer who dabbles in the esoteric and tarot card reading. The next

step was to extract the essential elements from each scene, and then, through improvisation games, adapt the situations to the concept of the show. Thus, we arrived at the final iteration of the text with the slang used by high school students.

In terms of setting, we started off from Peter Brook's theory, the space being empty most of the time, featuring only 12 cubes with which different elements are suggested. This stimulated the creativity of the teens in terms of constructing the necessary spaces. The costumes were simple with outfits consisting of clothes teens wear on a regular basis, the exception being Lorenzo, who dons a hippy outfit complete with accessories such as chains with crystals, bracelets and rings. The soundtrack was chosen and edited by the teens with current and well-known songs. Moreover, the show contained moments of choreography and stage movement which resulted from workshops based on the method of Eugenio Barba.

If, throughout the creative process, the high school students were faced with different issues (due to the lack of a pre-established text and experience with improvisation games) that limited them; towards the end, one could notice a significant progress in terms of liberty and ease of self-expression, both verbal and non-verbal, letting their imagination run free and developing their spontaneity. As the meetings went on, they became more open and confident, coming up with increasingly daring suggestions, which also led to an improvement in the group's dynamic. The subsequent show was well received by the public, as it empathized with the characters and found themselves in the situations presented. Thus, all the preconceived notions regarding classical texts were dismantled and made teens curious to read them with a new vision in mind. The final product had an impact on the amateur actors, as they were very pleased with the experience they had. As such, using the Devised Theatre method and Theatre in Education (TiE) brings numerous benefits in terms of the personal development of teens.

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“We Want to Give Something Back to Society!”

Applied Drama and Theatre in the Classroom – 2nd Year

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Keywords: applied forum theatre; drama and theatre-based research; theatre in education

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, 1979/2000).

Forum Theatre is a community theatre form with links to other theatre-based forms which have arisen from Augusto Boal’s work, like ‘Theatre of the Oppressed’ or ‘Verbatim Theatre’. The aim of these forms is to develop skills of the participants through workshops and community building activities (Gallagher, 2015).

The subject of the project is ‘Preparing youth at risk and clients recovering from substance abuse for family life with applied drama and theatre therapy methods’. Using several methods of research allows us to examine both the results and the process of investigation. It permits us to ask not only what happened but how it happened (Corbin & Strauss, 2008). In arts-based research, the researcher examines the way the student absorbs the experience and the way he interprets gestures and movements on the stage. In ABR, the performance becomes the subject of qualitative research (Leavy, 2015). The

studies on performance appear to be an epistemological, theoretical and methodological innovation and require an interdisciplinary approach.

Forum theatre is applied to the educational process in order to help students to explore their possible role in taking part in social and personal level of social participation. How does this forum theatre project influence on the attitudes of participants on social integration issues?

We observe how the forum theatre-based project works during the examined period and use the performance and different dramatic-based practices as research tools. The main goal of our research is to explore the social involvement of both the participative group and school groups. We focus on social activity and equality issues such as social inclusion, disability issues, lifestyle problems and conflicts between generations (e.g.: how the students can respect the other’s own reality). During the project, our purpose is to analyse the narratives of the participants regarding their experiences generated by forum theatre method.

This ABR project is divided into six half-year sessions between 14/06/2017 and 31/03/2020. Each session consists of two 16-hour workshops with the participative group (experts in drama/theatre in education and workers in the fields of substance care and theatre therapy). The participative group creates forum theatre programmes for the groups of young people at risk and for the disadvantaged students in the targeted institutes/schools in the countryside of Hungary. Altogether 24 classes will be involved in the project. In the examined groups, introductory drama workshops and project evaluations will be performed at the end of each session.

Data will be obtained through interviews and project documents. Reflections and analysis also occurred during the interview process. The interview process can be linked to previous experience (from the applied forum theatre and from their own lives). From that, the actual (individual or social) basis of the students’ behaviour patterns can be interpreted. We can expect that the applied drama and theatre method will be beneficial in improving the participants’ competencies such as social communication; democratic attitudes; tolerance; and cooperative, collective and creative work. It also can significantly help to

improve students' self-awareness and the level of acceptance of others. It enables the students to change their stereotypes when they are moved by the experiences of the drama/theatre world. It enables students to interpret their individual and collective experiences through narratives. The forum theatre project in the classroom develops a greater understanding of the problems of inclusion and exclusion. In the frame of forum theatre, we use problem solving and conflict management drama techniques, so we are able to give more empowerment for oppressed or marginalized groups.

The project also helps the participants to be able to share their everyday experience and feelings in the group. For example, we have gathered and analysed data from the focus group interview process:

WHAT GOOD IS FORUM THEATRE?

Forum theatre actuates us to think another way, because everybody just wants a happy ending nowadays. So this forum help us to keep in mind that not everything ends happily. There cannot always be a happy ending.

It shows us that other people can live in a much worse situation, so it lets the students know that there are worse lives.

But now watching this scene, I can say I have a pretty good life, indeed.

WHAT IS A WAY OUT OF THAT MINDSET?

Don't bury your heads in the sand when you are facing a situation or when you know about an oppressed person who needs a help. You must stand up for them and face problems.

One way out is to try to move the character who is in trouble in a positive direction. That way, it illuminates that we can act another way.

DOES IT MATTER TO YOU THAT THE ACTORS ARE PEOPLE RECOVERING FROM ADDICTION?

Yes, because they lived through this, and that's why they can act it wholeheartedly.

They know it inside and out. And this is very serious.

There is much more impact on people this way. It ensures that if somebody watches your forum theatre play, it will leave an impression on them.

ARGUMENTS AND FINDINGS:

1. The participative group including recovering clients undergoing rehabilitation or the art/ theatre therapeutic process and the supporting team (mentors, art therapists, etc.) are able to create TiE programmes involving youth at risk – for example, disabled people, marginalized or low SEN groups (Kempe, 2013).
2. Previous experiences of recovering addicts or the professionals are very important and have an added value in the therapeutic and educational process.
3. We put forum theatre and theatre therapeutic methods within the pedagogic and aesthetic framework of the classroom, and we could define, interpret and research them all together with the involved participants.
4. Finally, in this frame of drama and theatre-based investigations, we have experienced more empowerment with participants who want to be more than 'spectators'. They want to take much more active roles in their lives. Working on forum theatre topics, the participants get a chance to become researchers of their project as well. *"For youth, story and story-telling become an especially powerful means of communicating"* (Gallagher, 2011: 329).

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Commedia dell'Arte - a Method in Approaching Pedagogy

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Keywords: Commedia dell'Arte; Pedagogy; Technique

Commedia dell'Arte's study shows its importance in forming the young contemporary actor, because it helps him form in his totality, as a universal actor. Hence, it substantiates the necessity of the preparation or initiation of the actor in Commedia dell'Arte's method, as a starting point in developing his expressive medium, despite the fact that this theatre form, a unique moment of the history of theatre, is considerate nowadays dead. Nevertheless, all over the world nowadays, this form of theatre is played without having certainties as to its functional mechanisms. So, the current filter through which we see Commedia dell'Arte summarizes at assumptions. From here, the challenge is the approach, because there is no real school or university which can teach us its rules. There is no founder and no clear rules, but just a lot of legends. These legends, together with all the series of superstition, with all the sayings and customs, have given rise to the most controversial and inventive theatre of the modern era. The lack of strong literary roots and the theatrical routine of a successive construction on the ground built by rituals, legends and plagiarized operas, have produced a structure with an unstable balance of subject and continuous blunders.

Commedia dell'Arte is a real artistic school that develops the idea of the complete actor who is forced to work in a group, to work for the public, to have direct communication with the public, but also to work with himself, to develop himself in all the areas: the singer, dancer, mime, acrobat, etc. Working with

the mind and with the body, using each muscle, each sound, each gesture, puts the actor in a direct connection with himself, without neglecting the direct relationship with the audience. (In Commedia dell'Arte, the fourth wall does not exist.)

Over time, the Commedia dell'Arte phenomenon develops different approach methods and work techniques. The XXth century is known for its rebirth. This started in Russia, through directors such as Vachtangov, Gorcakov and Meyerhold. The symbolist ideals complemented the improvisation, experimentation and the different acting techniques. Berthold Brecht was inspired by the work of Meyerhold and used the Commedia dell'Arte acting techniques. Benno Bessoin, Berthold Brecht's student, continued and developed what his master started. In 1947, Giorgio Strehler directed at the Piccolo Theatre of Milan *Arlecchino, the Servant of Two Masters*, one of the most famous shows of all time. He worked with Jacques Lecoq and Amleto Sartori to "recreate" the Commedia dell'Arte we are familiar with nowadays. In Venice, Giovanni Poli created Theatre Avogaria. Poli's activity was connected with the University Ca'Foscari, so his activity was focused on the theory and academic side. In the same period, Dario Fo directed his famous *Mistero Buffo*. In 1978, in Venice, the Tag Company was born; Carlo Boso trained artists in Commedia dell'Arte techniques, building famous shows based on ancient Commedia dell'Arte canvases. Arianne Mnouchine used Commedia dell'Arte techniques as a well-developed training for her actors.

These are different ways of approaching Commedia dell'Arte, but all of them have in common a very well trained actor, a free actor, able to improvise easily, an actor able to manage his body and voice very well with a great sense of rhythm, with perfect technique, an actor with a universal "language", able to communicate directly with the audience. It is necessary to form a complete actor. When studying Commedia dell'Arte, the main purpose is forming the complete contemporary actor, the European actor, with an international language. Passing the inheritance of an Italian tradition is not the priority for a non-Italian, but developing corporeal, vocal techniques, the ability to improvise and learning without the existence of a written text are priorities for the future professional actor. Commedia dell'Arte can also be adapted when working with non-professionals.

Commedia dell'Arte's pedagogy doesn't focus on studying a dead form, but it focuses on the functionality it has nowadays. The starting point is always the body. The sound, the gesture, the thought and the rhythm are important aspects, together with the study of animals and the elements of nature (water, air, earth and fire). By putting everything together, different universal typologies come to life with a different physics, a voice, a rhythm, a weight, an age and a social hierarchy. Studying classical Commedia dell'Arte masks goes together with discovering new ones. Physical training, biomechanics, studying the animal, studying the mask and improvisation (connection with the public) are the main elements of Commedia dell'Arte.

Biomechanics elements are used to understand the actor's psychophysiological activity, the actor's thought being translated in a plastic way. Meyerhold insisted on the fact that "the actor has to report to the space" (Malcovati, p.60), to feel his partner, as well as both the internal and external rhythms. Studying the animal is essential in Commedia dell'Arte's pedagogy, as each mask has a totem. Also, the actor has to free his own animal, which sleeps inside him. The mask does not allow the actor to hide, to lie. The expression of the face used in theatre in general, in Commedia dell'Arte, has to exist in the whole body. The lack of a complete text forces the actors to develop themselves by using improvisation.

Our society is changing continuously, and the technique is developing a lot. Our only chance is to form very well trained professionals at high standards, at European standards. This can be achieved through Commedia dell'Arte techniques. The body languages allows the Commedia dell'Arte actors to communicate with the public all over the world, as language barriers disappear.

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Drama as an Instrument in Deconstructing and Constructing iHumanity

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Keywords: method; theatre; education

Nowadays, one of the main problems when it comes to the learning-teaching process in the art of acting is the difficulty of reaching a genuine humanness. The main challenge for a modern mentor is to be the guide, not the sculptor of his younger peers in their life-time journey entitled “from civilian to actor”. In this sense, the Romanian director and professor Ion Cojar (1931-2009) constructed his own method. The success of his ideas, their philosophy and pragmatism changed completely the pedagogical pathway of the National University of Dramatic Arts and Cinematography (UNATC), or the “Ion Luca Caragiale”, in Bucharest. The main conception of his creed is that every student must reconsider their own essence of humanity. From Cojar’s point of view, “HUMAN=ACTOR” (Cojar, 2016). At first sight, this seems like common sense. But as simple and insipid as it may sound, it becomes quite complex and profound. There are a couple of valid question that could be asked. If “HUMAN=ACTOR”, why is not everybody an actor? What really turns a civilian into an actor? Why it is so hard to simply be in a scenic situation when there is a crowd watching you?

Even though the human kind is known as a socially oriented species, the actor seems to be a different type. Talking about student actors, the situation is even more counterintuitive. Suddenly, the person who one minute ago seemed physically and psychical healthy, now that he is in front of a crowd, starts to become a patient of several affections: parts of the body become numb, the voice sounds artificial, the brain freezes, the

eyes shut down, and the hearing is disturbed by parasitic voices. At this point of his existence, the young student begins to learn the “power of enduring”, as Nina would say. He doesn’t know how or what to do, he only knows that he wants to play and to become an actor. For a good teacher, this should be enough.

Cojar thought that a student actor has to (re)gain his/her specific abilities, and the best way to go through this delicate process is through theatrical games. These specific abilities are not from the extra-curricular sphere of the human being, but the civilian keeps these abilities undeveloped and uses them only in order to decently survive in a modern society. One must keep in mind that, especially in the present, the point of view upon life and values changes quickly and is different from 10 years ago. The formal way in which one approaches daily problems and the form of the personal needs of the youngsters has to be taken into consideration when talking about acting methods. The teacher has to be up-to-date with the “breaking news” interests of his younger colleagues and has to be a very good psychologist in order to convey this knowledge in a configuration compatible with the reckless souls of the iStudents.

Trying to avoid generalizations and hypocrisy, one should observe that iStudents (me inclusively) have little patience and very weak powers of concentration. Due to the internet and “scrolling-phenomenon”, they are not used to in-depth thinking and forming their own detailed and critical opinions using scientific data. They are more emotional than rational (the “post-truth” era, where fake news and personal statements are more valuable than proven facts). They are very anxious and isolated. It is not something to blame them for or mock them about. E. E. Cummings said that “to be nobody but yourself in a world which is doing its best night and day to make you everybody else means to fight the hardest which any human being can fight” (Cummings, 1958).

In these circumstances, the mentor has to illuminate the iStudent and to transform the civilian into an actor. And has to do it fast, because the iStudent doesn’t have time. These aspects are not included in Cojar’s method, but ignoring them when discussing the problem of new approaches in the learning-teaching process in the art of acting would be an evidence of barbarity and un-apprehensiveness.

The following article proposes to rework the idea of reconsidering the human component through developing specific abilities (observation, attention, memory, spontaneity and imagination) using theatrical games. UNATC uses as the main methods of Stanislavski and Cojar and sustains its first year with Viola Spolin games. The following paper aims to discuss these aspects from the point of view of a young graduate, a veritable example of iStudent and a developing acting professor. Also, a new point of view upon the curricula will be presented according to the actual formula of teaching the art of acting. The material aims to combine the physical theatre of Jacques Lecoq, the revealing solutions to avoid blockages given by Declan Donnellan, and Meyerhold's view points.

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Use of Modern Drama in the Classroom Setting: Strategies for Using Drama Literature to Explore Difficult Issues and Practice Foreign Language Skills

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Keywords: modern drama; teaching strategies; classroom work

The benefits of incorporating drama literature into curriculum, especially contemporary drama, are undeniable. The characters speak in a modern idiom, the living language, and address difficult issues from a current, everyday perspective that the students can easily relate to. My presentation will not enumerate these benefits; instead, it will focus on practical strategies for making the best use of this material in an educational setting. On account of my practice and experience in this field, we will deal with excerpts from my English translations of modern Hungarian plays. Nevertheless, these strategies are applicable for introducing any drama material into the classroom. First, we will examine scenes from the Béla Pintér's drama *42nd Week* (2013), which treats the issue of Foetal Alcohol Syndrome (FAS). After a brief lesson covering the basic information related to FAS, students read the scenes and then stage them in the classroom, working as both actors and directors. We discuss the results in class, and then students are asked to write about the scenes from the point of view of one character. This not only helps them engage with the issue in real-life terms, it is also a challenging language exercise, since they must relate the

events from a specific individual's point of view, keeping in mind the emotional state and actual circumstances of the character as they relate the dramatic events that have just happened to them. Second, we will approach Andrea Pass's recent stage work entitled *Sunflower* (2016), which illustrates the plight of a woman forcibly committed to a mental institution and the challenges she faces afterwards when reintegrating with her family. This is a useful text when studying the CRPD regulations regarding forced commitment to a mental institution, since this material can be very dry, and students generally find it difficult to relate to their own life experience. In the context of the drama, we can discuss whether the heroine, a mentally impaired wife and mother, was aware of her rights and whether she had the opportunity to exercise those rights as she seeks to leave the asylum. Also, we can discuss the challenges that formerly institutionalized patients face when they attempt to resume their normal everyday lives, often surrounded by the people or family members who had them committed in the first place. In order to make the presentation more exciting, the scenes in question will be performed live by actors, prior to discussing how they can be used most effectively as educational tools in the classroom setting.





2.

DANCE AND MOVEMENT

POSTER

Neurotrophins Evaluation in Movement Meditation Practise

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Dance is ubiquitous and central in the human experience. Cross-cultural universals in dance are well known, and it is perhaps one of the most ancient forms of healing.

The aim of the present study was to investigate mechanism underlying the possibility that dance, in the context of movement practice involving specific features such as ecstatic dance, shamanism, voice work and psychotherapeutic elements, may somehow favour those plastic processes in the central nervous system so closely related to the emotional experience-based behavioural changes, which accompany and drive our lives. A method of body awareness that combines movement and coaching can be used in developing creative processes for indi-

viduals, groups and communities, respecting ethical values and presenting new, sustainable, alternative ways of stress coping in challenging contexts.

Neuroscience of dance is a promising field. At the neurobiological level, we know how experience can plastically change our brain, and dance has been shown to modify the brain functions vastly, improving brain health. Nerve growth factor (NGF) is a well-studied polypeptide growth factor involved in the development and maintenance of specific peripheral and central populations of neuronal cells. In the central nervous system, NGF acts as a trophic factor for those neurons that are known to degenerate in disorders, such as Alzheimer's disease, which is becoming progressively more frequent due to the longer lifespan of the western population. More recently, NGF target cells have been identified in the nervous, immune, and endocrine systems, and an increasing body of evidence suggests that NGF, in addition to its role as a neurotrophic agent, operates through multiple paths to ultimately regulate physiological homeostasis and behavioural coping, being involved in the life-long renewal of brain plasticity.

Saliva samples were self-collected by the volunteer dancers using Salivette kits (Sarstedt, Aktiengesellschaft & Co) pre and post three different short (2 hr) and long (full day) dancing sessions. Saliva was collected by chewing on a cotton rolls for 2-3 min and returned to a transport vial. Samples were centrifuged (3000 rpm, 10 minutes) and stored frozen at -80°C. Saliva was later examined for nerve growth factor (NGF), brain derived neurotrophic factor (BDNF), serotonin (5-HT), oxytocin (Oxt), and cortisol levels.

Data will be discussed in terms of further understanding of the mechanisms underlying neuroplasticity related to dance/art experiences to develop and validate therapeutic strategies promoting wellbeing and/or addressing health issues in a supportive, positive, cost-effective and non-clinical environment, encouraging resilience and facilitating empowerment, as well as stress management and recovery through accessible creative programmes.

DANCE AND MOVEMENT
POSTER





3.

**DANCE AND MOVEMENT,
DRAMA AND THEATRE EDUCATION,
INCLUSIVE JAM AND CIRCUS PEDAGOGY**

WORKSHOPS

1. | Experiments of Social Circus Methods

Circus pedagogy workshop

VERONIKA GALLYAS

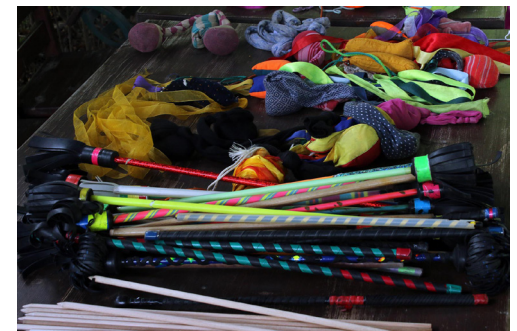
Hungarian Juggling Association

This session is a playful workshop where Veronika GALLYAS, the president of the Hungarian Juggling Association and Inspiral Circus Centre, invites the participants to the world of social circus. First, she gives an introduction about how we use this art form for inclusion and skill development, and how this activity has developed in Hungary and worldwide. After that comes the active part when you can get a taste of a social circus session, and of course you will experiment and succeed with some juggling props, too. Bring your good mood and get ready for some more adrenaline and endorphins.

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3.



2. | Connecting with Earth Others: Telling and Performing Bird Stories

Drama workshop

HELI AALTONEN

Drama and Theatre Studies
at Norwegian University of Science and
Technology in Trondheim, Norway

This workshop invites participants to explore the conference theme participation and cooperation with birds through process drama (Neelands & Goode 2015). Wildlife species such as birds represent our closest and most accessible everyday connection with the natural world. Birds are messengers of climate change (BirdLife International and National Audubon Society 2015). Numerous traditional folk stories and myths address humans' deep connection with birds. Yet classifying our concepts regarding birds is far from easy, as human societies have many different cultural interpretations for various species of birds. Birds are often represented as metaphors for human feelings in songs and poems. People have celebrated birds in various rituals and told stories about meetings with them. Birds are hunted and eaten. In modern society, as well as in our imagination, some birds are admired and beloved, while some are despised and unwanted (Nagy & Johnson II 2013). For this workshop, I have chosen the theme of 'trash birds', which will be explored using various process drama conventions such as teacher in role, role play, ritual, movement, voice work and performance. The workshop aims to reveal more about our attitudes towards the natural world – in this case, birds which share their lives with us. No previous knowledge or experience in drama is needed to attend this workshop.

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3.



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3. | Inclusive Jam

Dance workshop

ÁGNES GYULAVÁRI AND FERENC KÁLMÁN

ArtMan Association

The Inclusive Jam of ArtMan Association is a community event where people with and without disabilities can dance together. Our basic experience is the liberated atmosphere that characterizes mixed ability spaces of artwork. Security and creation in a barrier-free environment.





4. | Sticks and Stones: Exploring Attitudes to Young People with Disabilities

Drama workshop

ANDY KEMPE

University of Reading, UK

Andy Kempe has a good deal of experience working with students of different ages and abilities and has written about many aspects of drama education. He has a particular interest in how drama can be used to benefit young people with special educational needs. His books include *Drama Education and Special Needs* (Stanley Thornes, 1996) and *Drama, Disability and Education* (Routledge, 2013). His most recent research has examined how “relaxed performances” are being offered by an increasing number of theatres so that children with complex individual needs and their families can enjoy the social and cultural experience of live theatre. His keynote paper will explain the origins of the relaxed performance initiative, what such performances entail and how they can contribute to both children’s learning and the cause of social justice. Andy will offer a case study of how one medium-sized provincial theatre has adopted a policy of offering a relaxed performance of its annual Christmas pantomime. His investigation reveals that this has been beneficial not only to local families living with autistic spectrum disorder, but a wider spectrum of the local community. Andy will also offer a practical workshop which will exemplify how drama may be used with young people in mainstream education in order to help them explore their own attitudes and responses to people with disabilities.



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WORKSHOPS





4.

VISUAL ART AND DESIGN EDUCATION

PLENARY LECTURES

Collaborating in Visual Art Research at the European Level: Potentials and Pitfalls

DIEDERIK SCHÖNAU

European Network for Visual Literacy

Contemporary discussions on the future of education take on an international character. One of the most prominent, and for some the most controversial, is the theory behind the PISA, the international comparative research on education launched at the end of last century by the OECD, the Organisation of Economic Co-operation and Development in Paris. As the PISA website states: “The Programme for International Student Assessment (PISA) is a triennial international survey which aims to evaluate education systems worldwide by testing the skills and knowledge of 15-year-old students who are nearing the end of their compulsory education. PISA assesses how well they can apply what they learn in school to real-life situations.” [1] The comparisons were made by making use of tests, and the results are presented in a quantitative way, thus generating a fuzz on what countries are at the top and what countries lag behind. An international rat race began. At the national level, discussions were initiated by politicians and others on why students in their own country were not as well educated as the students in a neighbouring country. In some countries, reforms were introduced to support the subjects investigated by PISA. Thus, the art subjects were seen as less important.

But why compare national education systems? The name of the authority responsible for this research, the OECD, reflects the first and main concern of this research: how to improve economic co-operation and development. Education is seen – and correctly so – as one of the main tools of a society to improve

its economic activities. And on what basis is the comparison made? In the very beginning, the research concentrated on the skills and knowledge in the domain of mathematics, science and reading. Since its first survey, published in 2000, PISA has introduced collaborative problem solving, financial literacy and, in 2018, ‘global competence’. Here the notion of ‘competence’ pops up. In 2021, PISA will assess ‘creative thinking’. [2]

This more recent development in what PISA is assessing is closely connected to the discussion on what are called the ‘21st century skills’. Several organisations and research institutes have made lists of what they think are ‘21st century skills’. To give some examples: ‘critical thinking’, ‘collaboration’, ‘problem solving’, ‘citizenship’, ‘creativity’, ‘cultural awareness’ and ‘ICT skills’. These are all skills that are not covered by one school subject, but skills that should guide the revision of existing curricula. The focus on skills and the social context is supported by the notion of ‘competency’, here again.

At the European level, the discussion on ‘competencies’ started with the discussion on the comparability of fluency in foreign languages. When you, as an employee, wish to take on a job in another European country, your new employer will be interested to know how well you can communicate in the language spoken in his country. You can refer to your school diploma, its level, additional certificates and experiences while spending time abroad. But how can your new employer get an insight in your actual skills, not only in speaking, but also in listening, reading, and writing? Also, the minimum requirements in fluency in a foreign language as defined in your home country may greatly differ from what is expected in the country where it is the official language spoken. So in 1991, the Council of Europe started a complex programme to arrive at tools to compare language skills of people at different levels in a transparent and equal way. This resulted in the so-called Common European Framework of Reference for Languages. [3] Here, too, the notion of ‘competencies’ plays an important role. Parallel to this, we find a project on improving the comparability of levels in vocational education in the European domain, started by the European Centre for the Development of Educational Training (Cedefop). [4] As part of this project, research was done on the notion of ‘competency’ in the domain vocational learning. [5]

Finally, in 2013 the Council of Europe initiated a new project: *Competences for Democratic Culture and Intercultural Dialogue*. Again, we find the notion of competencies, also outside the context of education. [6]

So what about the arts? Is the concept of 'competency' helpful to describe what students must learn in education? Has the concept, or the ideas behind it, already been implemented in curricula? Is it possible and recommendable to arrive at a common European frameworks of reference for the arts?

In 2014, the European Network for Visual Literacy (ENViL), a non-formal group of researchers in the domain of art education from eight European countries, took up the challenge. [7] They started a research project, co-funded by the Comenius grant programme of the European Union, to arrive at a first prototype of a Common European Framework of Reference for Visual Literacy. The notion of 'visual literacy' is here used as an umbrella concept to cover all school subjects in the domain of visual learning or visual art education. As its name indicates, this project reflects the same ambition as what has been done for the (European) languages in the development of their frameworks. Regretfully, the researchers of ENViL had much less time, money and political support than their colleagues in language education, so the result is not only a prototype, but a first small step also.

Why a Common European Framework of Reference for the visual arts? Four reasons:

- to foster exchange and understanding between subject communities;
- to provide orientation for the development of national or regional curricula;
- to provide a common point of reference
- to bring the contemporary educational discussion to a national, European and international level. [8]

The Framework is not prescriptive, it is advice. It gives individual countries the opportunity to select what it thinks is most relevant for its own educational and national situation. It is also non-dogmatic. It is written in such a way that it does not favour a particular disciplinary theory or specialized teaching methodology.



To arrive at a framework that would be recognizable for all current practices, as well as be helpful to all situations, it was decided to look for what is common in current European curricula. To find this commonality, it was decided to collect information from as many European curricula as possible, from both primary and secondary education. In the end, 37 curricula from 22 countries were analyzed by means of a questionnaire, completed by specialists in the domain of art education in these countries. In this research, the use of the concept of 'competency' was taken as a central point of reference. A competency relates to the combined use of learnable knowledge, skills and attitudes and is demonstrated in a specific (professional) situations. It is described in terms of observable behavior, not in terms of input. [9] The central elements in this definition are knowledge (as internalized information about facts and processes), skills (cognitive, psychomotor, affective, perceptual and social) and attitudes. This latter concept relates to intentional states of minds needed to act such as responsibility, willingness and motivation. And, most importantly, the situation, since competencies can only be demonstrated in relevant situations. What makes a situation relevant depends on the purpose of the action demanded, but also on the domain of learning which the action takes place. For art education, this is the domain of the image and imagination. Each situation is determined by issues like moment and place, the people or objects involved, the purpose of the action needed, the tools available (both practical as well as cultural), the type and style of communication and by other restrictions or demands like safety rules, copyrights, ecology, economy, time available, etc. Competency thus becomes quite a complex concept that needs further scrutiny, both in theory and in its practical applicability.

After a thorough analysis of all questionnaires and intense discussion between the researchers in the project, it was finally decided to bring down the amount of competencies found to sixteen. It was also apparent that these competencies could not be seen irrespective of the more generic goals and competencies that play a role in education. In this way, the first prototype was developed and visualized. In the centre one finds 'visual competency', consisting of sixteen sub-competencies. These are presented as a kind of cloud with no structure or internal relationships (figure 1).

Visual Literacy

Produce and respond to images/objects
and reflect on production and response

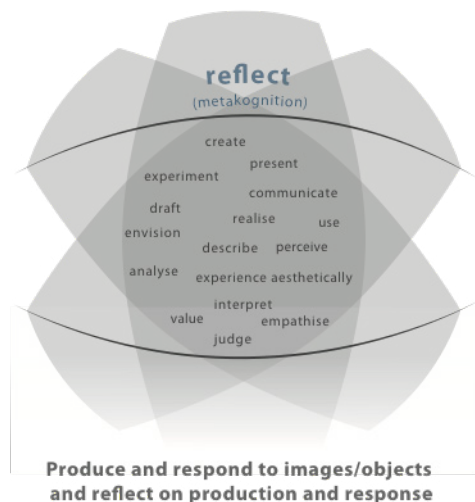


Figure 1: The sub-competencies in the CEFR-VL model
(Wagner & Schönau, 2016, p.68)

Having completed the prototype, it will become clear that this is not the end of our research. First of all, the concept of ‘competency’ needs a more precise elaboration. For instance, the notion of ‘skills’ is multilevel in character. The notion of ‘attitudes’ is a kind of leftover category of issues that eludes reduction to knowledge or skill. But more importantly, is it possible to find some structure in the sixteen sub-competencies? In the past year, ENViL has worked on the specification of the model. In Figure 2, more generic competencies have been defined, one group related to the process of making images, the other one to responding to images.

The experience of ENViL to arrive at a common European framework of reference for the domain of visual learning has generated more generic insights but also questions that are relevant for all art subjects in school.

First of all, the experience of ENViL has demonstrated the power of working on a common project on a transnational base. Looking for what is common has made it possible to discuss

| Generate ideas | Research visually | Make | Present | Evaluate |
|--------------------------|-------------------|-------------|----------|----------|
| Analyse | Analyse | Create | Describe | Analyse |
| Describe | Draft | Communicate | Judge | Describe |
| Emphasise | Experiment | Use | Present | Judge |
| Envision | Interpret | Realise | Realise | Value |
| Experience aesthetically | Use | | Value | |
| Interpret | | | | |
| Perceive | | | | |

Figure 2: The five generic competencies for ‘producing’ in visual literacy

what is different in a more solid way. Secondly, by concentrating on competencies, the educators and researchers in the domain of visual learning are better able to take part in educational discussions at a more abstract level that relates to all school subjects, and to the future of education in general. It also turned out that, in the multi-lingual research done by ENViL, the meaning of ‘equal’ concepts used in different languages is not as equal as was hoped for. Just by confronting these differences, the uniqueness and meaning of concepts within a language become more apparent, thus helping to reduce misunderstanding in international communication and opening the views to other interpretations. Moreover, doing international research is stimulating, as it broadens one’s view on what the subject is all about in other countries and cultural contexts.

But next to the advantages, we also have to take into account some potential risks. ENViL has based its analysis on actual curricula. We can consider these curricula as the filtered down view on the school subject at the national level. What is common in these curricula does not automatically add up to a kind of core curriculum. It only shows what in most curricula is presented as typical and essential for the related school subjects. This core, however, should not be seen as prescriptive, but as a point of reference. Although some concepts seem to be used in different countries in a comparable way, we have to be alert that what looks the same can actually refer to differ-

ent issues. The concept of ‘visual literacy’ itself turned out to be less neutral than intended when it was introduced by ENViL to indicate the domain in education on which this network is concentrating. Also, the sixteen sub-competencies are not equal in weight or breadth.

At the process level, the ENViL project raises questions with regard to the other art domains in education. Is the notion of competency helpful and relevant for other school subjects in the artistic domain? Is it really possible to arrive at common European grounds, where art and visual culture (and all arts) are so closely connected to national traditions, personal interpretations, varieties in types of ‘artistic culture’, different views on ‘art’, and the differences between the languages used to communicate about what is happening while learning in the artistic domain? How about the future of separate school subjects, when such generic notions as ‘key competencies’ and ‘21st-century skills’ indicate the future of educational development? And what about common research projects in the arts in the European area? It is hoped for that the example set by ENViL will generate a comparable interest in other art school subjects. This might even result in a joint action aimed at the European Union to generate a much more profound view of the role of arts in society, this being for personal well-being, citizenship or economic success. The arts can and should offer much more than a kind of intellectual entertainment.

Notes

- [1] <http://www.oecd.org/pisa/aboutpisa/>
- [2] <https://www.devex.com/news/pisa-founder-andreas-schleicher-on-the-future-of-the-education-ranking-94561>
- [3] <https://www.coe.int/en/web/common-european-framework-reference-languages/level-descriptions>
- [4] European Commission (2008), *The European Qualifications Framework for Lifelong Learning*, Luxembourg: Office for Official Publications of the European Communities.
- [5] Weinert, F.E. (1999), *Concepts of competence. Theoretical and conceptual foundations*. Neufchatel: DeSeCo
- [6] <https://www.coe.int/en/web/education/about-the-project-competences-for-democratic-culture-and-intercultural-dialogue>
- [7] Wagner, E. & Schönau, D. Eds. (2016), *Common European Framework of Reference for Visual Literacy - Prototype*, Münster/ New York: Waxmann. For comments on the Framework see the Special Issue of the *International*

Journal for Education through Art 15,1, 2019.

- [8] Wagner, E. (2016), *Introduction*, in E. Wagner & D. Schönau, *Common European Framework of Reference for Visual Literacy –Prototype*, Münster/New York: Waxmann, p. 65.
- [9] Wagner E. & Zapp, K, (2016) A competency-oriented approach, in: E. Wagner. & D. Schönau, *Common European Framework of Reference for Visual Literacy – Prototype*, Münster/New York: Waxmann, pp.98-101



Learning to Unlearn Disciplines: Experimentation and Exploration of Collaborative Art Education

KEVIN TAVIN

Aalto University, Helsinki

While in the current neoliberal climate, many universities are decreasing humanities and non-industry or commercially related courses, Aalto University in Helsinki, Finland, is engaging in broad university initiatives around art and creative practices (ACP) that offer access to art-based theory and production for all students through transdisciplinary art education. This initiative, *university-wide art studies* (UWAS), offers access to arts-based inquiry and activities for every discipline through a series of transdisciplinary courses on creativity and culture. In this presentation, I will introduce the university element of ACP and UWAS. I will examine the history of ACP and the context, development, and implementation of the initiative, as a first of their kind in Finland. Within this framework, I will discuss how university pedagogy functions at the limits of disciplines, offering an opportunity for activities that might not (yet) be possible within the traditions of the dominant disciplines, thus enlarging their area of thinking.

More specifically, I will focus on how UWAS might create new pedagogical approaches to higher art education and encourage experimentation and exploration of new arts-based methods and methodologies. In order for arts-based pedagogy to remain critical and self-reflexive, I advocate for a dialogical approach, where our present understanding of art and design is problematized and transformed by other disciplines, as well as the emergence of completely new areas of inquiry and prac-



tice. In the end, instead of simply critiquing the university as a predetermined neoliberal apparatus for the commodity fetishism of education (with no choice for many critical academics other than exodus), I discuss how to engage in art and creative practices that work from the inside through a multiplicity of arts-based approaches. Similar to Garoian, (2014, 387) I believe critical arts-based interventions in the university “constitute a desire and willingness to work within systems of power in disarticulating their totalized ideological formations into open, differential spaces where multivalent processes of critical intervention and transformation of educational practices are ontologically immanent rather than predetermined and prescribed.”



4.

**VISUAL ART AND
DESIGN EDUCATION**

SYMPOSIA

VISUAL LITERACY: NEW WAYS OF ASSESSMENT

CHAIR: ANDREA KÁRPÁTI

Visual Culture Research group of
the Hungarian Academy of Fine Arts and ELTE;
Corvinus University of Budapest

OPPONENT: MIRA KALLIO-TAVIN

Aalto University, Helsinki, Finland

VISUAL ART AND DESIGN EDUCATION
SYMPOSIA

4.

1. | How Does Learning in the Art Classroom Become Visible?

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Keywords: Video in Qualitative Research; Formative and Summative Assessment; Competence-oriented Teaching in Primary and Secondary Art Education (Colour and Painting)

Our research project, focused around video capture of art lessons over several weeks, assumes that students will progress more if they are more aware of their learning.

It investigates if and how a successful feedback culture can be established in the classroom, and if it helps the students become aware of their learning process and progress.

The context and planning of the project with the implementation of a new curriculum are also described.

STARTING POINT

Since the beginning of the school year in 2019, schools in the 21 cantons of the German-speaking part of Switzerland have been working with a new curriculum (Erziehungsdirektion des Kantons Bern 2016), called Lehrplan 21. The curriculum is based on a cognitive-constructive understanding of teaching and learning, in which greater emphasis is put on a wide range of tasks connected to the visual learning process instead of the former, product-oriented understanding of the subject. Through reflection and meta-cognition, students develop awareness of their professional and interdisciplinary competences' development (Wagner & Schönau 2016). This requires a feedback culture with self- and external assessments, but also an equal focus on the visual process and the visual product.

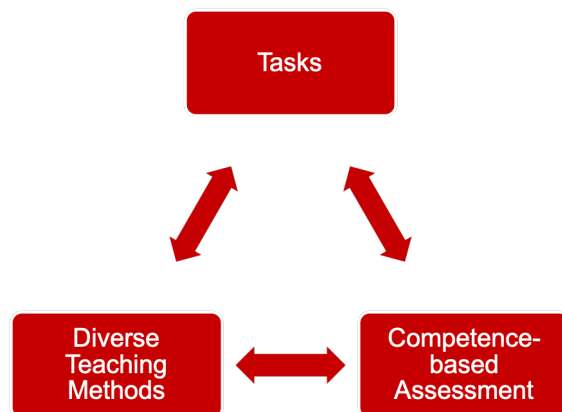


Fig. 1: Central aspects of the competency-based Lehrplan 21

Tasks that are rich in content include challenging but not overwhelming problems that both encourage children to think and inspire them to act. They appeal to both weaker and stronger learners and facilitate individual ways of learning and processing. They arouse curiosity and provide motivation.

Diverse teaching methods, in conjunction with adapted forms of learning support, enable teachers to respond to the different basic requirements and needs of students. Teachers decide which methods they will use to guide students to acquire competences.

Competence-based assessment requires a solid feedback culture. Feedback is a central feature of teaching quality and promotes learning and competence acquisition (D-EDK 2018, 4).

THEORY-BASED FRAMEWORK FOR ART TEACHING AT BERN UNIVERSITY

The new curriculum requires that teacher planning for art teaching be based on the three competence-areas of *Perception and Communication*, *Processes and Products*, and *Contexts and Orientation*.

Perception and Communication means that the students develop awareness of what they see and can talk, document and present what they do. In *Processes and Product*, students develop the skills to produce their art work. In *Contexts and Ori-*

entation, students develop an understanding of works of art from different cultures with which they can compare their own artefacts. It is central that the three competence-areas of the Lehrplan 21 – *Perception and Communication*, *Processes and Products*, *Contexts and Orientation* – interplay with one another in every lesson plan (cf. Fig. 2).

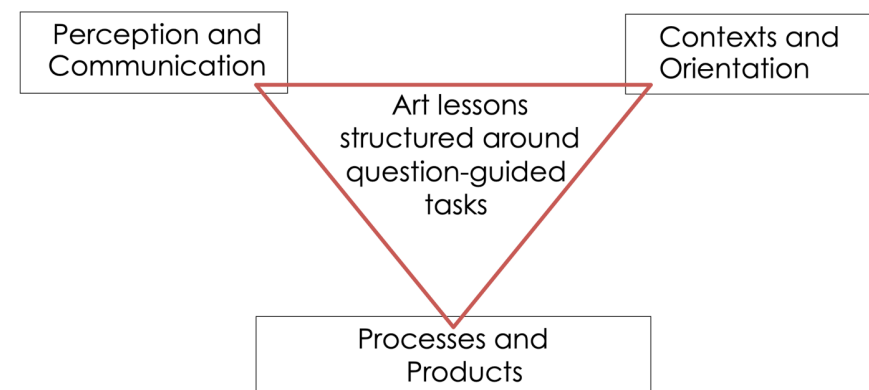


Fig. 2: Lehrplan 21's three areas of competency for visual arts education

In order to implement this framework when planning art lessons in initial teacher training at Bern University, we developed a 3-phase model (Aebersold; Junger & Kunz 2017) which extends over several periods (mostly double lessons). The contents of the teaching project are developed and taught in phases that build on one another in work steps that are accentuated differently in terms of time and method. The phase model is a further development and didactic adaptation of the models of Schoppe (2006) and Wilhelm, Wespi, Luthiger & Rehm (2015)

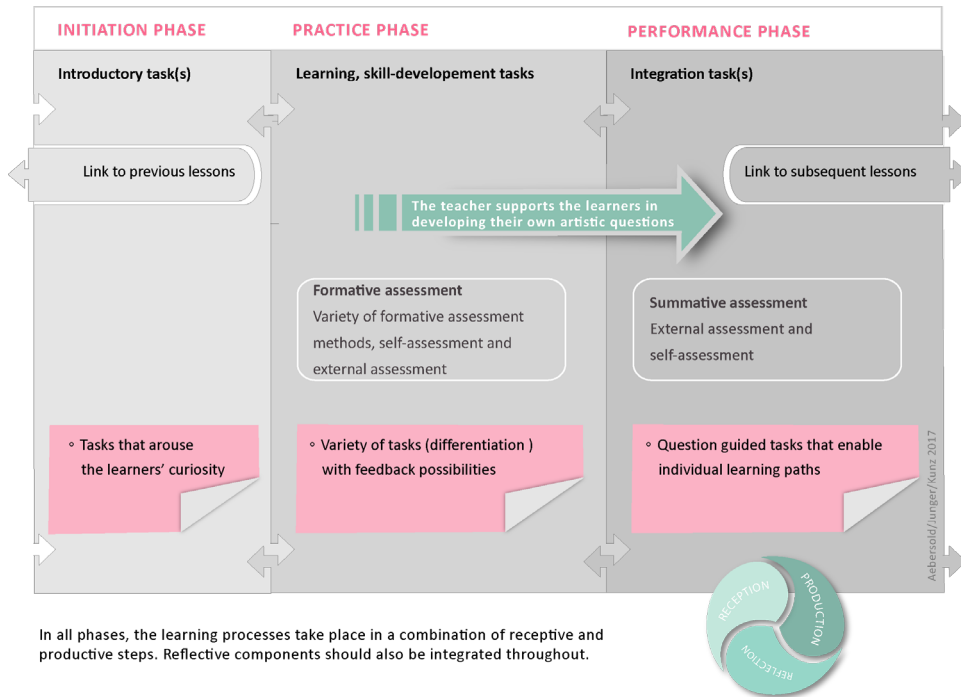


Fig. 3: Phase-model for teaching and learning in Visual Arts, Bern University

Historically, art teaching, at least in Switzerland, consisted of an initiation phase followed by a performance phase, and this would repeat itself for every lesson unit. Prior knowledge or possible connections to subsequent lessons were not taken into account.

As in other subjects, art lessons need a practice phase in which the students have time to practice and learn new skills step by step. Through the inclusion of stimulating images and different learning materials, knowledge is built up. The development of individual pictorial questions is guided by the teacher. This practice phase should be accompanied by alternating feedback between the teacher and the learner. Moments of mutual inspiration, with the showing of and exchanging about each other's work must be built into the lessons. For this, we need to define the documentation of the learning processes and the resulting products.

This 2nd phase is the most important part of the lesson if we want all students to progress.

RESEARCH AND DEVELOPMENT DESIGN

The idea behind our research project is to demonstrate how the above described requirements of competency-based teaching could be implemented in practice. The project should facilitate the connection between the theory and practice of teaching and thus verify didactic knowledge in the context of professional practice.

For 11 weeks, we filmed art lessons on the topic of colour and painting in three different classes (4th and 6th grade primary school and 9th grade secondary school). We completed our data collection with photos and participant observations.

Our research project was planned as follows:

| Step 1 | Step 2 | Step 3 | Step 4 |
|--|--|--|--|
| August 2017 - January 2018 | February 2018 – July 2018 | August 2018 - July 2019 | August 2019 - July, 2020 |
| Develop research project First contact with the teachers Pre-survey, group discussion with the teachers about their professional understanding | Planning of teaching units in collaboration between teachers and lecturers | Pre-Interview with the test pupils Documentation of the teaching units Post-Interview with the test pupils Post-survey, group discussion with the teachers about their professional understanding | Comparison of the paintings (pre and post) > Qualitative data analysis Comparison of the interviews with the test persons (pre & post) > Qualitative content analysis Preparation of video sequences for didactic case studies in teaching and further education |

Fig. 4: Overview of the research project's design and planning.

WE ARE CURRENTLY ENDING STEP 3.

Based on the knowledge gained from the research project and the collected data, our plan is to develop didactics case studies for teacher training. The relevant material will be accessible on a digital learning platform; our students will work on specific tasks to define *how to make learning in the art classroom visible*.

The participating teachers and the lecturers planned the lessons on colour and painting collaboratively. The teachers were not trained art teachers. They had some years of experience in teaching art, but not with the new curriculum and phase model. We had to encourage them to give space for the described practice phase and give them the tools to develop it in their classrooms.

During the planning sessions, we also put our focus on the following aspects:

- Methodological hints for a supportive learning (Stebler; Reusser & Pauli 2016) and a subject-specific dialogue culture during the visual arts process (Kathke 2010, Kunz 2015)
 - A respectful attitude towards the work in progress (Harms 2013, S. 200)
 - A working atmosphere that is conducive for art lessons (Hetland 2015, S. 15)
 - The implementation of a sketchbook in which the students develop, record and document their learning processes, whereby process and product are given equal importance. Through conversations with classmates and teachers, students were to use their sketchbook as a dialogical and cooperative instrument to demonstrate work progress and display competency development (Inthoff & Peters 2016; Kirchner & Kirschenmann 2015, S. 196; Sabisch 2006 & 2007).
- 📷 Camera focusing the teacher, incl. audio: 10 x 90 minutes
 - 📷 Camera focusing the female learner (test person 1), incl. audio: 10 x 90 minutes
 - 📷 Camera focusing the masculine learner (test person 2), incl. audio: 10 x 90 min.
 - 📷 Photos taken during the lessons in the classroom > work in progress
 - 📷 Photos of the realized paintings
 - 📷 Photos of the learners' portfolios
 - 👁️ Participant observation protocols
 - 🗣️ Pre- and post interviews with the two learners, test persons
 - 🗣️ Pre- and post group-interviews with the teachers
 - 📄 Teachers' planning- and assessment documents

Fig. 5: Overview of the collected data

ANALYSIS OF FIELD RESEARCH DATA

Currently, we are starting to look at the collected data by coding it (cf. Fig. 4, step 4). Coding categories are derived directly from the data with a focus on the interactions between action and production, process and reflection. The objective of our qualitative analysis is to identify possible formative and summative assessment methods of visual learning processes based on the following questions:



- How can methods of formative assessment be planned and implemented so that the students' individual competence developments become visible and can thus be recorded and assessed?
- Which of the students' pre- and post-concepts in the field of colour and painting will become visible and recognizable, and what diversity (diversity of what? perceptions ?) does this reveal?
- How do students become aware of their own competency development and learning progress?

The research presented in this paper is funded by the Institute for Research, Development and Evaluation at Bern University of Teacher Education, Switzerland. In this funding initiative, each subject area is encouraged to develop innovative approaches to fulfil the requirements of the new curriculum Lehrplan 21.

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Acknowledgements:

Bern University of Teacher Education

2. | Teaching Colours: Curricula Analysis and Framework for Assessment of Colour Perception in Educational Context

ALISA TÓTH

MTA-ELTE Visual Culture Research Group

Key words: colour perception and interpretation; curricula analysis; online assessment

Colour is a principle of design that conveys culturally, socially and individually influenced meaning. However, students are usually unskilled in the interpretation of visual signs and symbols (Folgeri, Lucchiari, & Marini, 2013). There is a need to learn a method of how to interpret visual language that has become major orientation codes in many everyday situations. Their perception and interpretation has to be acquired (Wagner & Schönau, 2016).

The purpose of this paper is to give an overview of the framework and development phases of the test bank, constructed for assessing colour perception and interpretation in educational context.

The comparative curricula analysis includes the curricula of anglophone countries (United Kingdom, United States of America, Australia and Canada) and the Hungarian National Core Curriculum and Curriculum Framework. Considering the curricula analysis, we found that colour appears very often in the curricula of anglophone countries, often linked to immediate environment (e.g., school, nature, etc.). This view is consistent with the term “Situations”, which means that education tasks are contextualised in real-life, described by the Common European Framework of Visual Literacy.

Besides the curricula analysis, our assumption was that the construct of colour perception is a coherent cognitive structure that consists of four subskills. The subskills were identified in the literature of cognitive neuroscience, experimental psychology, colour psychology and visual neuroscience. According to studies reviewed, the theoretical model of colour perception and interpretations includes colour sensitivity, colour and shape recognition, colour memory, and colour and meaning. In the data collection, 7087 students participated (age range: 8.8-13.7 years). The resulting data confirmed that the theoretical model of colour perception and interpretation consists of the following four components: colour sensitivity, colour and form recognition, colour memory, and colour and meaning. Girls outperformed boys in both test and subtest levels. Results suggest that the test is reliable for assessment of colour perception and interpretation skills among 8-14-year-old students. Besides other visual skill tests, our instrument also belongs to a longitudinal project in curriculum modules development in Hungary. This project aims to integrate visual communication, media culture, environment culture and contemporary art in an innovative, modular art education curriculum and use innovative, computer-based assessment.

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4.

3. | Collaborative Creativity – Reliability Study of Jurying Art Contests for Groups

ANDREA KÁRPÁTI

Visual Culture Research group of the
Hungarian Academy of Fine Arts and ELTE;
Corvinus University of Budapest

Key words: collaboration in art and design; collective creativity; visual arts contest; jury assessment

Assessment in art education has always been based on expert opinion – be it a teacher’s pragmatic criteria or more sophisticated, but equally biased culturally (Efland, 1991). Although skills assessment studies have provided a more solid base for describing criteria (Dorn, Sabol and Madeja, 2014; Wagner and Schönauf, 2016), most jurors still base their assessment on a holistic judgment – and it is often equally accurate as criterion-based evaluation (Boughton, 2013). Although jurors of art contests take great care to be unbiased, training and professional experience still defines the way jurors act, as well as taste and age (Kárpáti, Verhelst et al., 1998). Different conceptions of excellence in the visual arts such as emphasis on the socio-cultural context (Csikszentmihályi et al., 2015), manual dexterity coupled with innovation (Milgram et al., 2018) and fluent and flexible production of high quality work in a special domain (Winner et al., 1997) require overlapping, but different visual skill sets.

Moreover, personality traits of the talented child should also be considered such as sensitivity to social issues, low-level verbalisation capacity to express conflicts, and low tolerance of discipline and monotony (Ozcan, Bicen, 2016). Seemingly disregarding all these features of the gifted, many art contests rely on tedious, classic academic tasks totally alien from contemporary visual culture, like still life and nude figure drawings, to identify and judge

visual talent. Two Hungarian competitions of art education – the Budapest Drawing Contest, organised by the art teachers' community of Budapest Fazekas Secondary Grammar School, and the "Have You Got Artistic Talent?", the Hungarian part of an international contest organised by the Ludwig Museum, Budapest – invite groups of students aged 6-18 to solve project based tasks in art and design collaboratively. At the Budapest Art Contest, school groups hand in their portfolios, but in the finals, every student gets assigned to a group by a random drawing. At the Ludwig Museum, school groups remain together to realise their artwork. Jurors in both cases judge the first round of entries on their own and decide over winners in the finals as an expert group, discussing scores that are assigned by consensus.

But how is a consensus of experts realised in a new jurying situation, when not only aesthetic excellence and expressive quality / functionality of art / design products have to be judged, but also collaborative creativity in a work that is more than the sum of the talent of its creators? In a participatory study of the evaluation of the jurying process, we collected field notes and interviews, as well as photo documentation, to analyse their assessment strategies and group member behaviour, in order to reveal their potential biases and the reliability and validity of identifying talent through the evaluation of collaborative tasks. Scores given by jurors for each work were correlated to reveal discrepancies of weighing criteria, the importance of holistic versus detailed assessment, and bias by taste – i.e., the preference of certain jurors for certain visual qualities.

We found that jurying collaborative works is a task much harder and more time consuming than evaluating individual creations. When faced with the new components of group dynamics, type of leadership (autocratic, democratic or non-existent, even) through the highly emotional reports by observers (jury members themselves) who were present while the students performed their tasks, social issues often overshadowed the excellence of the finished product. Nevertheless, expert agreement was always reached with no significant complaints by jurors whose aspects and remarks had been left unconsidered. Both new types of group-based art contests have great potential to assess what is more and more important in visual culture: collaborative creativity.



Juror preparation, however, has to be modified to cope with new tasks. It has to involve the detection of the levels of collaborative skills and the appreciation of a wide variety of co-operation that successful groups manifested (and not assign lower scores for a good work because its production was "autocratic", with a leader defining the process – as in real life). Judgment criteria must be well balanced, and their sequence carefully chosen. (Holistic judgment should not precede criterion-based scoring.) Collaborative art contests have a great potential for revealing and praising important 21st-century skills: organisation, collaboration and presentation in groups. These skills are important for all students – also for those who give up the arts later, but will remember the methods (and joy) of co-creation forever.

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4. | Test Development on Visual Working Memory of 5th and 9th Grade Students

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* University of Pécs

** ELTE PPK, Educational Doctoral School

Keywords: visual memory; ability measurement; test development

This paper is about the development and standardisation of a visual memory test. Its aim development and standardisation. Its aim is to develop a test which is useful in the detection of development of visual memory, focusing on 5th- and 9th-grade pupils' maximum visual memory capacity, before and after purposeful development. While constructing the test, we reviewed the newest results of memory research, which show that long term and working memory are connected. Thus, without long term memory, there is no working memory. In perception and remembrance, the content, the theme, the character of information (colour, shape, spatial location and change) and the point and form of observation could all be important (Schurgin 2018). This depends on the intensity of observation (Oláh 2006, Oliver 2008) and involves the level of 'balling' (Brady and Alvarez 2011, Konkle and Alvarez 2011). Among the mentioned sources, we have built on the framework of visual culture, elaborated by Andrea Kárpáti and Emil Gaul (2011), and created a system of memory taxonomy, which consists of four main categories with two sub-categories each, as follows:

1. According to the extension of visual memory: a) object recognition, b) recognition of colours and material;
2. According to the extension of visual attention: a) recognition of details, supporting actors, motion, textures, b) counting;

3. According to the extension of visual sensitivity: a) recognition of sense of colour (tones, shades, cold and warm colours), b) spatial memory;
4. Complexity of judgement: a) recognition of colour dominance, b) mood.

The advanced visual memory is important not only for pupils learn on visual areas, but is essential for all area of learning. It has impact on all areas of developments what were collected and organised in a taxonomy by Andrea Kárpáti and Emil Gaul (2011).

Visual memory and the visual working memory within it is the basis of the development of visual culture. Visual memory is an important component of the memory that aids learning in general, as the theories mentioned above make evident. Three hypothesis are connected to the test:

1. As it has been identified in the initial measurement, in the group of visual culture, facultative class pupil's visual memory is more advanced than that of the normal classes, which have art class once a week.
2. The results of post-measurements will be better due to the impact of intense visual development.
3. In case of pupils participating in the program, their complex memory results will be higher, as an effect of the development.

Tests were elaborated for the 5th grade (N= 80) and 9th grade (N= 144) pupils, and the first measurements were done in the same age group. The rough test underwent several refining procedures. It has been evaluated by potential art teachers and by the teachers of the working group. After the first measurement, goodness indicators were counted. According to that, we have determined that the number of tasks and questions was adequate, but we should refine questions for the pictures, and open-ended questions must be changed to closed ones. This latter development will not only ease the evaluation process, but make possible its digital version, as well as improve reliability by eliminating the subjectivity of the examiner.

Our further aim is to do a large sample testing, using the information gained from the first measurement of visual memory of 5th- and 9th-grade students, thus obtaining answers to the hypotheses.

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5. | Digital and Analogue Maps by Children

HAJNALKA KOVÁCS

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Faculty of Teacher Education

Keywords: analogue and digital media; visual competency, visual communication; visual language of children

Visual communication has a decisive role in 21st-century communication. According to data on phone ownership (TÁRKI, 2018), even elementary schoolchildren from the most disadvantaged households have a tool at hand which they can use to create digital pictures: their smart phone. In fact, they also make use of it and regularly produce and share these pictures. At the same time, fewer and fewer pictures are made in a traditional way – on paper, in pencil, pen, brush, etc. In this paper, we reveal how children can create maps in traditional and digital ways. The “Four Situational Tasks” skills development project started in 2015, and it investigates the development of visual language of 6-10-year-old primary school students through four drawing tasks. More than 300 students from 15 classes (grades 1-4) in two primary schools in Kecskemét (Hungary) performed four drawing and designing tasks. The themes for the digital and traditional media images were the same. The results of one of the tasks in which students were invited to create maps will be presented here. My aim is to point out how media and theme affect the communicative value of children’s drawings, as well as to explore what aspects (e.g., media, sex, age, etc.) determine the characteristic trends of visual expression in the examined works of children.

As a part of the Research Project of Visual Skills at John von Neumann University, Faculty of Teacher Education, Kecskemét, we observed different ability factors such as understanding the task, depicting shapes and space, composition creating and

using colours. We could also distinguish characteristic types of maps produced by children aged 6-10.

The research results presented here have been built in the curriculum development process. Encouraging digital imaging provides a chance for students with good design ideas to realise their plans and a supportive environment where their inferior drawing skills are not an obstacle impossible to overcome.

Digital imaging is also part of the modular curricular developed by the “Moholy-Nagy Visual Modules – Teaching the Language of the 21st Century” project, 2016-2020. As a member of the research group, I have developed a curricular module, Visual Communication, for the upper grades of primary school (ages 11-14). In the newly developed Visual Communication module, the combination of traditional and digital tools in multimedia creations has been in focus. Based on this pedagogical concept, the art and IT teachers of John von Neumann University Petőfi Sándor School of Teaching Practice in the town of Kecskemét created their own teaching program and started piloting their visual communication curriculum modules in 2017.

The use of traditional and digital creative processes in Visual Culture and Information Technology - two disciplines that have never been meant to work in synergy before in Hungarian education – and the cooperation of the two subject teachers with different backgrounds are perhaps the most important innovations of the project. It is also an innovative approach to the artistic and educational heritage of Laszlo Moholy-Nagy. The skills assessment project reported here supports our core idea: digital and traditional imaging can and should be taught in synergy.

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ART AND DESIGN EDUCATION MODELS

CHAIR: EMIL GAUL

Visual Culture Research Group of the
Hungarian Academy of Science and ELTE

OPPONENT: DIEDERIK SCHÖNAU

Chairperson of the European Network
for Visual Literacy, The Netherlands

1. | Curriculum Design in Finland: Planning Methods, Contents, Assessment

MIRA KALLIO-TAVIN

Aalto University, Helsinki, Finland

Keywords: art and design education; curriculum design; phenomenon-based learning

In this article, I discuss the need for curriculum changes in Finnish art education and how the new national curriculum for visual art education has tried to respond to contemporary artistic, social, cultural, and educational conditions. I describe the major changes in the Finnish National Core curriculum for art education and contemplate the possibilities of boundary-breaking phenomenon-based learning in the scope of long-term plans for the future and beyond.

The need for a shift in art education evolves from social changes and reflects contemporary art and cultural practices. I describe how the change from a mono-cultural society to a relatively multicultural society has been slower in Finland than in many other European countries and how celebrated notions of Nordic democracy and equality are not as untainted by colonial legacies as is often assumed. I continue to discuss how increasing cultural diversity requires action from art educators.

Paper in *Neveléstudomány*, (Educational Science), 2016 (1), pp. 37-42.
Perceptions of the Changes in the Finnish Art Education Curriculum



4.

2. | Moholy-Nagy László's Heritage for the Hungarian Art Education

EMIL GAUL

Visual Culture Research Group of the Hungarian Academy of Science and ELTE

Moholy-Nagy Visual Modules – Research on Art Didactics Design Education in Secondary Schools, “Let’s Space Design!” Case Study – Spatial Skills Development

VALÉRIA PÓCZOS

Fazekas Mihály Primary and Secondary Grammar School, Hungary; Doctoral School of the Moholy-Nagy University of Art and Design; Eötvös Loránd University - Visual Culture Research Group of the Hungarian Academy of Science and ELTE

Keywords: design culture; development of spatial perception; design thinking; visualization skills; spatial operational skills
Objective

This project is an example of artistic and scientific collaboration – the development of the methodology of design culture education and the selection of efficient improvement methods with the help of measurements and other evaluating procedures in Hungary.

THEORETICAL FRAMEWORK

The central aim of our research program, which focuses on 10th grade students, is the development of spatial perception (Haanstra, 1994). The two basic spatial skills which can be improved upon most by real displacement in space (Kárpáti, 1996) are visualization skills (e.g., rotation and manipulation) and spatial operational skills (up-down) (McGee, 1979).

METHODOLOGY

Our methods consist of individual and group projects and design tasks. Our design tasks focus on exploring and researching several solutions and also on the procedure of solving the tasks.

Design tasks start with exploring the structure of various spatial objects by first transferring the objects from planar to spatial geometry.

Student performance is measured with the help of nine tests. Among them are tools designed to assess spatial perception and evaluate students' portfolios. Results of the measured group, which consisted of 70 secondary school students, are compared against control groups.

ANTICIPATED RESULTS

A syllabus tailored to the teacher's personality and knowledge. A teaching system applicable in secondary education with a curriculum designed to improve spatial intelligence. Specific tasks in the curriculum that are applicable in practice as proven by experiments carried out in schools.

RELEVANCE IN EDUCATION

Creating a system, which is currently in limited use in Hungary, that would rely on tested "design education" methods and tasks.

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3. | The Steam Model in Art Education: Processing Socially Sensitive Issues in Interdisciplinary Arts and Science Projects

GÁBOR KLIMA

Eötvös József Secondary Grammar School,
Budapest

The interaction of science and visual culture is an area with many untapped opportunities (Plonczak, Goefz Zwirn, 2015). In our presentation, we would like to give examples of cooperation between the disciplines of Biology and Visual Culture. There are also theoretical and practical examples of integrating the arts and education. However, these examples are mostly illustrations of visualisations of results of mathematics or engineering science. The pedagogical theory and methodology of STEAM (Science Technology, Engineering, Arts and Mathematics) involves interdisciplinary projects focusing on two or more of these disciplines. Of course, this is not a problem from a pedagogical point of view. But science in STEAM assumes and expects biology and chemistry to appear in these practices in some way.

In a school experiment, we developed biology-related materials using the tools of visual culture and visual media. We wanted to integrate the pedagogical need of creativity development and digital creativity into the framework of science education (Needle, Corbo, Wong, Greenfeder, Rath, Fulop, 2007).

One of the hypotheses of the research was that the creative processing of topics in the biological curriculum contributes to deeper understanding, and this can be proven by both qualitative and quantitative methods. Another assumption was that integrating science education with art pedagogy increases sen-

sitivity to environmental issues and the challenges of population growth. Our first hypothesis was tested in an experimental and control group-based school experiment; our second hypothesis was investigated through a follow-up questionnaire and a focus group interview three months after the experiment.

Seventh grade students of a secondary grammar school participated in the experiment. In the school year of 2018/19, the emergence of environmental and social issues in the subject of biology had a strong emphasis in the Hungarian curriculum. Environmental and anthropocentric issues directly concerning our everyday life can be an important area for increasing sensitivity to social phenomena. In this grade, the learning material for Visual Culture (the Hungarian discipline for art education) includes the acquisition of traditional drawing techniques: painting, manual drawing, etc. In the course of the experiment, we complemented it with digital techniques, introducing the methodology and practices of digital creativity development.

Students aged 12-13 were given tasks in groups, which were then solved in pairs. Half of the class (15 students) processed the knowledge material based on the traditional curriculum in biology, and the other half based on an integrated biology-visual culture methodology. The evaluation in both groups was based on a traditional biology knowledge test to compare the effectiveness of the two groups to gain the knowledge.

Three basic aspects were considered important in project planning. The first was a pedagogical aspect / goal in the traditional sense – namely, learning and learning the biology curriculum. Environmental biology and population biology are well-defined parts of the curriculum.

The second aspect is to increase social and environmental sensitivity through arts-based knowledge transmission (Dela-cruz, 2009). We presume that the creative processing of the topics can serve this purpose.

The third aspect is to integrate and apply the creative methodologies of visual culture in the fields of science knowledge. In this process, visual culture and media define themselves as a pedagogical support tool.



PROJECT 1: ENVIRONMENTAL PROTECTION – A MULTIMEDIA-BASED TEACHING METHODOLOGY FOR RAISING AWARENESS AND PROMOTE ACTIVE CITIZENSHIP

One of the main aims of 21st-century education is to increase environmental awareness with different methodologies. The basic goal of the experiment was to develop a creative methodology related to the field.

Pupils formed pairs to discuss issues of the made environment. The technology was both analogue and digital. Pupils had to make animations using the paper cut technique. (Traditional drawing animation seemed too time-consuming and would have been too challenging for this age group from a digital technical point of view.) Stop motion animation techniques have a great pedagogical advantage, since they can be made relatively quickly, and free apps for smart phones can be accessed. The films were scientific visualisations of the environmental issues explained during biology class, and students developed an emotional attitude to these issues while working on their visual interpretation.

PROJECT 2: POPULATION BIOLOGY – INTERRELATIONS OF POPULATION GROWTH AND SOCIO-ECONOMIC DEVELOPMENT

In the second project, population growth and related political strategies were examined, a topic that is a critical area for the future of the planet. The aim of the comparative analysis of human and animal societies was to investigate the interrelations and interactions of the two worlds. The technique in this case was also stop motion animation. Students showed the life of human and animals as social groups and thus better understood their interrelations.

In both cases, digital devices and multimedia methodology appeared as an important pedagogical method. Complementing the use of traditional, analogue drawing tools with digital tools that involve movement and sounds develops a wide range of visual skills while creating an authentic workplace situation for the scientific visualizer. The pedagogical application of smart devices (mobile phones) raises questions about environmentally

conscious life. Critical interpretation of increased production to satisfy increasing consumption meant an important context for our program. These phenomena were also discussed by students during biology and visual culture lessons as well.

The two programs presented illustrate how art and science education can interact and how art pedagogy can directly or indirectly affect social and ecological issues within an institution. In this context, visual culture is clearly present as a sensitizing discipline. The creative possibilities of using digital devices can provide an interdisciplinary methodology that can redefine the position and role of art education in a school environment.

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4. | Protected Childhood - Art Education for Social Sensitizing

TÍMEA PÓK

Szent László Gimnázium

Family is the elementary unit of the ecosystem. As half of Hungarian children are born outside of marriage and are members of new types of families, *non-traditional forms of family are becoming more and more frequent*. The latest census showed that in Hungary about fifteen percent of the population are ethnic Hungarians. The Chinese, Vietnamese, Turkish and other minorities are significant. More and more children are born in mixed marriages, too. A large number of marriages end in divorce after a few years. Data also show these that many small children live in mosaic families due to today's social, economic and moral changes.

It is important that sensitive topics are included in the art education curriculum. The creative use of visual language helps students learn and understand the diversity of families and structure personal experiences visually. The *Protected Childhood Project* targets classroom communities of teenagers, who are at a point in their lives when it is a priority to know and accept oneself and each other, as well as to develop an identity. The project emphasizes the active involvement of students, based on sensory experiences, multi-channel self-expression, skills enhancement and personality development.

The theme is the *life of an average eight-year-old Hungarian child*. You have to imagine the child, his or her daily routine, home, family, spirituality, favourite games and so on. We talk about trust, security, self-forgiveness and supportive environments. We also discuss protecting our home, the Earth.

Students work together in small teams, quasi-casual communities that are almost like families. Every group develops the character of an imaginary child and represents it through events impacting the child's personality development. This fictional child's personality, family and environment have to be designed.

Students choose how to model the child's life realistically. Group work requires a distribution of tasks and ongoing collaboration. They draw the imaginary family, room and clothes; they write a letter using his or her imaginary handwriting; they make recording or photo manipulation; etc.

Then, the class organizes the "*Conference of the World's Children*". One student from each team impersonates the child designed by the group. The participants talk in first person, presenting drawings, notes, videos and so on. They formulate how they see the world, how to make friends with each other, and what kind of ideas they have for cooperation to make the world a better place.

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5.

MUSIC EDUCATION

PLENARY LECTURE

Addressing Emotional and Social Challenges through Instrumental Music Education

ADENA PORTOWITZ

Givat Washington Academic College, Israel

While today's global world offers young people previously unimaginable opportunities for personal growth, it also raises serious questions regarding an individual's ability to crystallize personal identities while accepting the habits and customs of multicultural societies. Indeed, the overwhelming proliferation of Facebook and smart phones testifies to these seemingly conflicting personal and social needs, as well as an overarching quest for a sense of belonging (Clarke, DeNora, and Vuoskoski, 2015). Searching for contexts in which to address these problems, psychologists and sociologists suggest formal and informal educational settings as venues most suitable for dealing with these acute issues. More specifically, the creative and active participatory nature of arts education offers conducive settings for nurturing personal and communal social skills (Elliott, Silvermann, 2015). Within this context, Hallam's (2015) extensive research review sites the mounting evidence worldwide that confirms positive interactions between music education and improved social, cognitive and personal skills. Successful results, however, consistently depend on the quality of the pedagogical approaches implemented in these classrooms.

This paper proposes adopting Feuerstein's pedagogical approach of *Mediated Learning Environments* within instrumental music classrooms. *Mediated Learning* refers to social interactions between teacher and learner, in which the teacher's role moves from provider of knowledge to learning facilitator (Feuerstein, 2010). In *Mediated Learning Environments*, the main goal is to empower students to become independent learners (Feuerstein, 2010). The twelve components of this pedagogical

approach include: *Mediation of Individuation*, which helps individuals develop skills of reflection and complex thought conducive to acquiring experiences *in their culture*, and consequently affording them the ability to develop additional skills necessary for transitioning to another culture; *Mediation of People as Changing Entities*, which encourages flexibility in response to other people's opinions and behaviour; and *Mediation of Feelings of Belonging*, which recognizes our longing to be a part of a group, family, community and culture, which, when mediated, celebrate a sense of belonging (Mentis et al., 2008).

Instrumental music education provides a particularly conducive context for these types of mediation. Music's abstract nature and ability to express a wide range of subtle emotions (Elliott, Silvermann, 2015) enables teachers and individuals to connect on an emotional level. Moreover, successful group performances depend on close collaborative interactions, including on-the-spot adjustments and rhythmic synchronization (Rabinowitch et al., 2012), all conducive to internalizing the personal and social practices of mediated learning (Silvermann, 2015).

This presentation will conclude with a call for collaborative research. It will present an outline of a forthcoming project sponsored by the Givat Washington Academic College, designed to assess the contribution of *Mediated Instrumental Music Learning Environments* to the personal identity and social skills of elementary school participants. The presentation will be accompanied by videos that demonstrate *Mediated Instrumental Music Learning Environments*.

MUSIC EDUCATION
PLENARY LECTURE





5.

MUSIC EDUCATION

LECTURES

Attentive to *Penderecki*? EEG Study of Individuals with Severe Disabilities while Listening to Music

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Education

Keywords: NeuroSky Mindwave; Classical music; receptive music; severe disabilities

Individuals with severe disabilities form a heterogeneous group. Generally, these individuals display significant differences in speech or communication, basic physical mobility, sensory awareness and/or behaviour. These individuals require extensive and ongoing support and frequently suffer from social isolation and stigmatization. The particular skill profiles of the people of this group can be varied depending on the nature or extent of the different coexisting disabilities a person has, including movement, visual, hearing, speech or language impairment, serious emotional disability, autism spectrum disorders, etc. (Márkus, 2005). WHO (1992) defined people with profound intellectual disability, including in the diagnosis having an IQ score of less than 20. According to Nakken et. al (2007), individuals belonging to this group are characterized by both profound motor and intellectual disability. They add that in this case the intellectual disability is so profound that no existing standardized tests are applicable. In practice, there are debates going on about the validity of diagnosed intellectual ability. Being unable to score on any existing formal measure of assessment does not necessarily mean profound intellectual disability, but the inadequacy of traditional standardized assessments. These testing methods require a wide range of skills including reading, writing,

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pointing or using a pencils. Thus, their cognitive abilities are still underestimated.

According to Pásztor (2016), there are automatically emerging movements in response to music. Over multiple listenings, these movements are informative about the process of learning, understanding and emotional engagement of the listener. Previous research based on video-analysis of these movements has shown that these spontaneous movements are present in the case of listeners with severe and multiple disabilities as well (Szűcs-Ittész et.al 2014). Analyzing the progress of these movements, we could discover the signs of higher cognitive functions such as attention, memory and anticipation of certain musical solutions (Bakos et.al, 2018).

The experience that people with severe disabilities are able to enjoy classical music in a passionate way suggests that they are able to predict musical solutions. According to neuroscience, musical pleasure, which is caused by the listener's (fulfilled or slightly violated) expectations, releases dopamine. Expectations are based on detecting regularities in the musical texture, which requires attention, memory and other complex cognitive functions (Gebauer et al, 2012 Salimpoor et al. 2011).

A protocol was elaborated for measuring the focus of attention of people with the NeuroSky EEG device. This is a commercially available lightweight EEG device consisting of a single electrode and signal-processing unit in a headband arrangement. Although single-electrode devices provide a much coarser picture of brain activity than multielectrode EEGs, the unobtrusive nature of NeuroSky Mindwave was useful in previous studies for describing the focus of attention of neurotypical individuals in different musical activities including a wide range of body movements. The previous protocol had to be adapted for individuals with severe and multiple disabilities performing a wide range of movements while listening to music (Tiszai et al, 2018).

In a previous pilot study, the average levels of attention of 4 people with severe disabilities and 3 university students were compared while listening three times to the Finale from Bartók's Sonatina (Sz.55., BB. 69.). The results showed that all four listeners scored higher than one of the students (Tiszai, 2018). In this study, the average levels of attention for each participant were

quite stable; there was a small difference in individual performance over the three trials.

In the present study, we compared these data with the listening of a piece composed by Krzysztof Penderecki (Three Miniatures for Clarinet and Piano). This piece consists of three parts with similar types of musical progression, but contrasted tempi and moods. The first movement is allegro (quarter note = 144) with a mix of clarinet slurs, sharp staccato and an unceasing rhythm. The second movement (andante cantabile, eighth note = 72) is a contrast to the previous and even the next active movement. The third movement (allegro ma non troppo, quarter note = 144) is expressive and characterized by changes in tempo and volume with repeated staccatos and trills.

Participants were asked to listen the piece three times. We analysed the average attention levels separately in each movement of the piece for each listening (for a total of 9 measurements per participant). We assumed that we would find significant differences in attention associated with the different musical characters, and it would be consistent throughout the repetitions.

Our first results had not proved or disproved our hypothesis. While there was a significant difference between the results of the 9 listenings for each listener, these differences could not be firmly associated with the mood or character of the piece, or the number of repetitions. The next step will be to compare these data with neurotypical control groups including amateur musicians and non-musicians.

An important additional finding is that the highest average attention level in this measurement was higher than any of the previous Bartók study (including participants and controls). Even if the data is anecdotal, it is prescriptive in detecting cognitive functions of individuals with severe disabilities. The following step will be to mix microanalysis of video recordings and EEG analysis to gain an even more detailed picture of the visible and non-visible reactions in receptive musical experience.

Individuals with severe disabilities are usually marginalized. While disability rights movements have successfully strived for the inclusion and participation of people with disabilities, this group is still pitied and undervalued. Their passion for classical music could be a pathway towards inclusion by providing equal-

ity in aesthetic experience and new opportunities to discover their cognitive abilities.

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Performers' Attention Processes and Strategies: Theory and Pedagogy

LÁSZLÓ STACHÓ

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Keywords: performance pedagogy; phenomenology of music performance; attention processes; empathy; Practice Methodology

BACKGROUND

Many established psychological theories of musical ability and standard pedagogical practice equally tend to disregard the fact that a performer is not only expressing, but also empathizing with feelings, and that performances occur in real time. However, these attributes are the key qualities of a musical performance to be accounted for in the theory and pedagogy of performance, as well as in theories of musical ability.

AIMS

My model of the performer's attention processes and strategies focuses on performers' real-time cognitive and affective processing during a performance that is perceived to be highly expressive and individual. I intend to show how this model can be introduced into pedagogical practice. A short introduction to the model will be followed by the presentation of a novel methodology of music performance pedagogy which has been developed based on my model of performers' attention processes and strategies.

MAIN CONTENT

I argue that a key sign of musical giftedness is the ability to extract 'meanings', grounded in feelings, from musical materials and to

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fully concentrate on them during performance. Full concentration is fostered through the ability to cognitively 'navigate' the musical flow in real time – i.e., to be able to position into the future, the past and the present in the act of performance. This ability, which is likely to rely on a more general empathic ability, can be mastered by the majority of people, including those scoring low on standard musical aptitude tests measuring 'melodic', 'rhythmic', or 'harmonic' skills. In my talk, I will present in detail the model of performers' attentional processes and strategies that define the real-time 'navigation' in the musical process. This will be followed by an outline of a new methodology of music performance pedagogy, 'Practice Methodology', developed by the author, which aims at enhancing in musicians (regardless of their instrument and including singers) the ability of real-time 'navigation'.

SIGNIFICANCE FOR THEORY

The development of the model of the performer's attention processes and strategies relies on research from psychology of music, sport psychology and attention research, as well as on pedagogical practice. Despite the overwhelming theoretical and practical importance of the topic for music psychology, aesthetics, analysis and pedagogy, it has never been investigated in depth, but in a very few studies only, which is mainly due to its highly interdisciplinary nature, as well as to difficulties in its theoretical and empirical approachability. Besides the model's strong potential for applications in music pedagogy, further development and operationalization of the core theory can open the way for an innovative cognitive approach in music theory, analysis and aesthetics.

IMPLICATIONS FOR PEDAGOGICAL PRACTICE

Practice Methodology was gradually developed during the past decade at two Hungarian universities and has already been introduced at the tertiary level of education in several institutions in Europe, and even further up to the conservatoire level. Based on initial evidence from primary and secondary level pedagogy, the methodology can be used with singular success from the very beginning up to the most advanced levels of music education, yielding a uniquely powerful tool in music performance pedagogy.

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Impact of Rhythmic Activities on First Grade Students' Attitude toward Music Lessons

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Keywords: rhythmic activities; motivation; music lesson

Our experiences of elementary school music lessons play an important role in how we relate to music in our lifetime. Hungarian research has shown that elementary school students in the 7th and 8th grades are not motivated and do not like music lessons (Janurik, 2007; Janurik and Józsa, 2018; Jakobicz, Wamzer and Józsa, 2018). Csíkszentmihályi (2010) considers music activities as typical possibilities of flow experience. However, school offers little opportunities for this. The music lessons are not sufficiently varied, and the frontal format of instruction is too dominant. Therefore, we developed a school-year rhythmic development program for promoting students' motivation. Our goal was to create positive attitudes while attracting interest in music lessons. In addition, our aim was to create a program that is easy to use in education and can help in everyday pedagogical practice. The program consisted of 23 different rhythmic games in 4 main topics. The topics were (1) Get to know rhythms (7 tasks), (2) Rhythm variations and exercises (7 tasks), (3) Ostinato (6 tasks) and (4) Improvisation (6 tasks).

The aim of our paper is to present this newly developed program. We also examined its effects on first-grade students' motivation to music lessons. In our research, 248 students participated. We had an experimental group (n=142) and control group (n=106) design. In the experimental group, on average of 12-15 minutes were spent on playing the rhythmic tasks at each music lesson, twice a week. Students' motivation was measured on a five-point Likert-type scale (Cronbach-alpha: 0.70). There was a significant difference with a medium effect size in students' motivation towards music lessons between the experimental and control groups (experimental: M=4.33; SD=1.12; control: M=3.55; SD=1.49; Cohen-d=0.59). By comparison, according to gender, girls' attitudes towards singing lessons were significantly more positive in both sub-samples (experimental girls: n=75, M=4.55, SD=0.99; boys: n=67, M=4.09, SD=1.20, t=-2.48, p=0.01; control girls: n=46, M=3.94, SD=1.45; boys: n=60, M=3.21, SD=1.46, t=-2.57, p=0.01).

Results show that music lessons with traditional methods are not enjoyable, even in first grade. However, involvement in the playful rhythmic activities and cooperation between students improved the motivation.

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Relationship between Sight-Reading and Reading at the Early Acquisition Stage among First Graders

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Keywords: sight-reading; word-reading; phonological awareness

In the last decades, researchers have shown a major interest in the transfer effects of music learning. One well-researched segment of these studies examines the connection between musical skills and reading. They highlighted that music learning has a positive effect on phonological awareness, which is an important skill in the reading process. We can hypothesize that one key factor of this influence is the development of auditory skills.

Based on previous studies, we have information about the neuropsychological background of sight-reading, reading comprehension, and the correlation between them, too. But the early stages of the acquisition of reading and sight-reading are not a well-known area. The purpose of our study is to examine this under-researched area and to explore the connection between sight-reading and reading.

In this study, the effects of musical skills' developmental level were examined in connection with reading skills among 167 first graders from primary school (52% female) in May 2018. The aim of this study was to discuss the relation between musical literacy and reading literacy in a Hungarian language con-

text, so phonological awareness, word reading and musical literacy were measured. The newly developed musical literacy test assesses the development of reading and writing musical notation (Cronbach- α = .95): (1) rhythm (27 items, Cronbach- α = .88) and (2) tonic sol-fa (49 items, Cronbach- α = .95). The phonological test is an online instrument (45 items, person separation reliability: .92); and the word reading test, which covers four fields, is an adaptive, online test (85 items, person separation reliability: .88).

Correlation and regression analyses were processed to reveal the effect of sight-reading on the examined sub-skills of reading process. Significant results of correlation analysis show that sol-fa has a strong correlation ($r = 0.59$, $p < 0.001$) with word-reading, and word-reading interrelates with rhythm-reading ($r = 0.26$, $p = 0.001$), too. We found that phonological awareness also has a significant correlation with sol-fa ($r = 0.31$, $p < 0.001$) and rhythm-reading ($r = 0.26$, $p = 0.001$). The developmental level of mental lexicon shows a slightly moderate, but significant correlation with the general developmental level of sight-reading ($r = 0.21$, $p = 0.006$). Besides, music perception skills correlate to word-reading ($r = 0.27$, $p = 0.002$), phonological awareness ($r = 0.25$, $p = 0.005$) and mental lexicon ($r = 0.21$, $p = 0.02$). For music reproduction, we found a correlation of $r = 0.30$ ($p < 0.001$) with word-reading, $r = 0.22$ ($p < 0.008$) with phonological awareness and $r = 0.21$ ($p < 0.01$) with mental lexicon. In order to consider the inter-dependencies of word-reading and musical areas from correlation analysis, hierarchical linear regression analysis was used. In our model, phonological awareness, mental lexicon, musical abilities, rhythm-reading and sol-fa were used as independent variables. The analysis results showed that sol-fa has a major impact, 27% in the reading achievement, while mental lexicon contributes 14% to the regression model. The independent variables described can explain 47% of variance for the total.

Based on these results, understanding and acquiring symbols related to musical literacy facilitates a more effective development of reading achievement.

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Experience and Education in the Museum

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Keywords: museum pedagogy; music education; interactivity, improvisation

The focus of our lecture is presenting the art educational program of the Liszt Museum in Budapest.

Although our educational program was introduced as early as 2010, regular activities for children arriving from schools started in 2014. Pedagogical research has proven long ago that we learn much more easily if we not only read or hear the information, but take part in activities and experience things. We decided to transform our programs that had formerly been simple guided tours into interactive, diverse, enjoyable activities. We kept the basic presentation activity, which is the introduction of the museum's unique space: the former home of Franz Liszt. We constantly adjust the tour to the children's level of interest and knowledge of music and history. As we go around the museum, children are encouraged to ask questions. Also, we ask them questions to maintain their attention.

We find it important that children participate in the activities and games only if they want to. If someone prefers to observe only or to continue discovering the museum, it is entirely accepted.

The team offers a great variety of programs including shorter and more simple games such as a puzzle, memory cards, a quiz, "Find the difference!", charades and "Who am I?", all adapted to the museum's topics. Groups can also ask for interactive lectures on different topics – for example, about the relation between arts and music during the 19th century, or about the conductor's role in a symphonic orchestra.

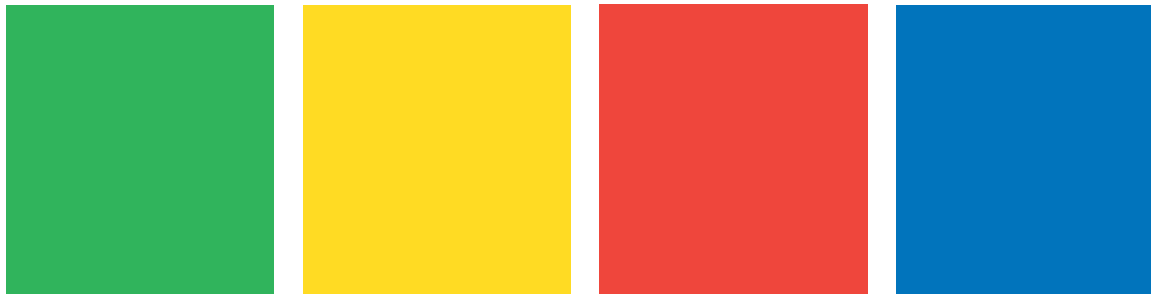
Our goal is to broaden children's knowledge of European culture and music history and also to improve their concentration, musical, motoric and social skills by involving them in our games as active participants. The program about musical improvisation introduces extemporization to children in a playful manner. We use speech, voice, rhythm and movement to learn how it works. When we talk about the instruments of the symphonic orchestra, we encourage children to identify the different tone colours and to accurately interpret the distinctions between them. In our program series about Liszt's rhapsodies, the groups first watch and talk about cartoons featuring the Second Rhapsody. We continue by dancing "verbunkos", a traditional dance type that was one of the sources of Hungarian 19th-century national music, used by Liszt in his rhapsodies. Then we sing; listen to music; talk about the era, the style and genre; and also read a poem connected to the music we learned about. We hope these programs provide members of the groups with a lasting experience and deeper knowledge.

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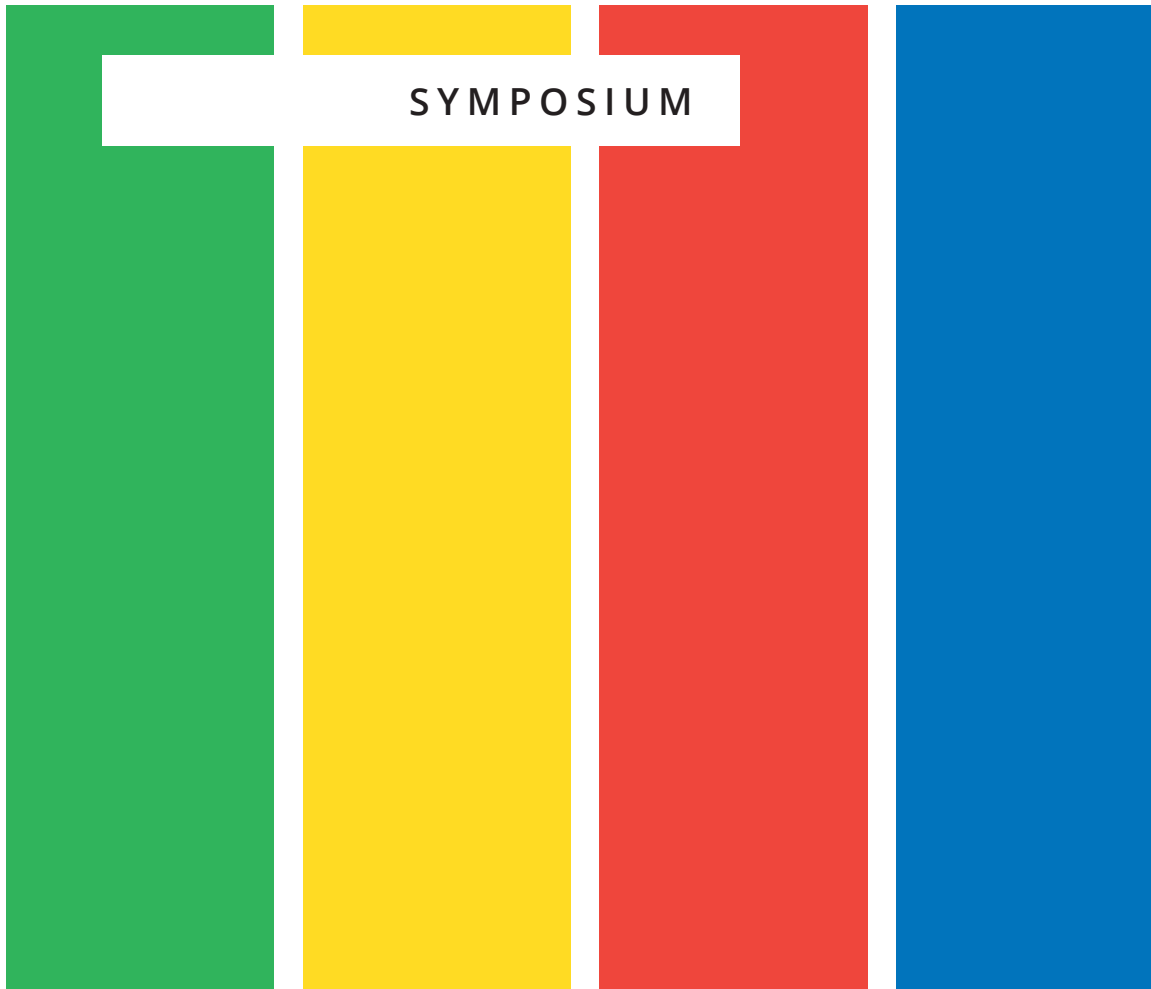
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6.

**PARTICIPATIVE AND COLLABORATIVE ARTS,
CHILD AND YOUTH CULTURE**



PARTICIPATIVE, INCLUSIVE AND COMMUNITY ART(S)

CHAIR: VIRÁG KISS

Eszterházy Károly University, ELTE Bárczi
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OPPONENT: CSILLA CSERTI-SZAUER

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In this international symposium, we explore Community Arts as a participatory and inclusive mode of arts activity. Participants at the symposia are from two countries, the UK and Hungary, as an example of intercultural cooperation.

After a brief theoretical introduction and framing about Community Art, participatory and inclusive methods in various modalities including dance, music, visual art, drama, etc., our symposia will introduce 3 different and detailed examples.

A keyword frequently used in relation to Community Art is 'participation'. This word is also central in our current case, when referring to socially inclusive practices. Inclusive arts practices and processes aim to create authentic opportunity for the self-generated creative participation of people of all ages and ability. It is often achieved by the use of personalised and person-centred methods and approaches. "Enablement" and "empowerment" are both part of the inclusive way of facilitation (Lakatos, 2009; Hoffmann, Flamich, 2014).

Leading questions regarding methodology in inclusive and community art activities include:



- How to involve and how to include people (participation),
- How to facilitate creative processes,
- How to contextualise individual products/actions/processes, and
- How to frame the many different ideas and methodological approaches used in the field.

An important common factor seems to be the breadth of humanitarian attitude as expressed by facilitators-authors, as well as the broad-ranging motivational drives toward the facilitation of participants' self-empowerment.

The three examples presented in this symposium come from different settings and have different goals:

- One demonstrates how Inclusive Participatory Community Art(s) activities can build communities of shared interest and action in advocating through practice for personal and social change. (JOS)
- How art can visualise, express and strengthen the sense of identity in an existing community (school, town, neighbourhood or group) through the making of shared Community Artworks (KözTér18).
- How Participatory Community Arts events and actions can facilitate interaction and connection to influence the awareness of individuals and communities, helping to draw them together into mutual discussion and debate about social and artistic issues and questions (Collective Skill Recall).

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1. | Participative, Inclusive and Community Art(s)

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** Joy of Sound

Keywords: inclusion; participation; community art; equality in creation

Art can be an instrument of human, personal, social and cultural development, capable of facilitating and framing people's cooperation.

Professional and vocational community-based arts facilitators come from diverse backgrounds and may use broad ranging specialisations, skills sets and methodologies to facilitate the use of art/s in different artistic, educational and special educational, social, psychotherapeutic or spiritual contexts, as well as multi-disciplinary domains. Artistic modes might also be used in any number of combinations.

The purpose and focus of using arts can also be different: learning, skill development, community building, personal support, etc. (Kiss, 2017).

One particular mode of artistic operation is Community Art(s), where the main focus of creative activity is often towards community development. A common outcome of such activity might be a product or a happening presented as an individual artist's work, as a collaborative effort, as a professional or amateur work, a collection or series of artworks, or otherwise as participants and circumstance might determine.

The definition drawn from the website of the Tate Modern, London UK, states, "Community art is artistic activity that is based in a community setting, characterised by interaction or dialogue with the community and often involving a professional artist collaborating with people who may not otherwise engage in the arts."

The term "Community Art" was defined in the late 1960s. Varying definitions and descriptions exist where the term is expanded into the other modalities including music and theatre arts (Novák, 2017ab; Djurec, 2015; Thiesz, 2009). For example, in the field of drama, the well-known "Theatre of the Oppressed" applies similar perspectives towards social engagement as a mode of community-based emancipatory arts interventions. Many Hungarian descriptions and definitions arise from the drama-theatre field. In this modality, we find detailed a discussion from Géza Máté Novák (2017 ab).

Other authors regard Eastern-European practice as being distinctively different from Western-European practices (Ráthonyi, 2012; Djurec, 2015).

A keyword frequently used in relation to Community Art is "participation". This word is also central is the current context when referring to socially inclusive practices.

Inclusive arts practices and processes aim to create authentic opportunities for the self-generated creative participation of people of all ages and ability. It is often achieved by the use of personalised and person-centred methods and approaches. Inclusive approaches create and facilitate possibilities for the active engagement of people of difference, and of all ages and ability, in creative activities as equal creative partners.

How is this possible?

An example of approaches based on Inclusive Participatory Community Arts in practice can be seen in the work of the Joy of Sound (JOS) project at London UK. JOS' work is detailed amongst our presented examples.

We can find similar programs to JOS at the "Inclusive Jam" of the Artman Association. Whilst the JOS team works most frequently with improvisation based in sound/music, they also use movement/dance, visual, theatre arts and combined arts as a vehicle for self-expression, social interaction and exploration. Inclusive Jam, a movement-based project, uses similar theoretical approaches and methods, but in different modality.

In community-based visual arts practices, emphasis is often given to visualising and sharing togetherness, creating a sense of enduring common identity and community, as seen in the Ceramic Community Artworks of KözTér18 in Budaörs (Kinga Ráthonyi and Neil Wolstenholme), and in such works as the Illy-

és Gate, the Illyés Roundabout or the Illyés Columns, as detailed in our first example.

There are some independent artists, facilitators and teachers who prefer Community Art as the focus of their creative activities – for example, Csaba Orosz with the Vinyl project, Petra Kovács with community music and inclusive music projects, and the third detailed example in these symposia: the social engagement projects of contemporary artist Eszter Ágnes Szabó.

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2. | Köztér18 Communal Creation Space Presents the Illyés Columns, 2015 – an Empirical Community Art Case Study

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* Köztér18

** Köztér18

Keywords: community art; participation; ceramics

BACKGROUND OF THE PROJECT

In 2014, The Illyés Gyula Secondary School in Budaörs was planning commemorative events for its 50th anniversary the following year. They also had 6 undressed concrete columns at the entrance of their building which they wished to make more attractive and inviting. They again asked Köztér18 Communal Creation Space to propose solutions, following two previously successful community art projects with them.

PROJECT

The school takes its name from Gyula Illyés, a famous Hungarian writer. Three top figures from three generations of Hungarian contemporary literature were invited to work together with the makers of the artwork: István Kemény (an honorary “permanent student” of the secondary school), Péter Závada (a one-time teacher at the school) and Zsófi Kemény. The three creators represented three age groups and three different styles, while within their age groups the work of all three is of exceptional quality. Their task with the school entrance was to choose for posterity a message from their own earlier writings. They submitted several texts, and the staff and students of the school voted on their choice. Alongside the three selected writings, János Már-

ton, the well-known retired literature teacher, chose a quote from Gyula Illyés. The text obtained this way served as the basis for further communal artistic work in the workshops.

WORKSHOPS

During workshops, participants would create single letters, either paint cobalt on small porcelain tiles or hand-moulded porcelain. Each participant would also press plaster letter stamps into pre-moulded clay slabs which would have concrete poured in later. Each concrete slab contained between 16 to 20 names and the date in which the workshop took place. This enabled participants to find their names latter.

There were 7 workshops in all, the largest of which took part during the school's 50th anniversary evening celebration. During this 3-hour workshop, 238 people took part, including the writers, school director, local mayor and officials. Four workshops were held in the school during school time to enable all students and staff to take part. Two workshops took place at our main material sponsor's local head office and factory.

INSTALLATION

The work is first and foremost concerned with shaping the visual environment of the school with the maximum participation of students and staff.

Students on the new OKJ ceramic training course and the PTE ceramic course played an especially important role in the work.

The installation used several 21st-century innovative building materials, without the use of which the work could not have been completed in the visual form as it is due to technical difficulties.

MATERIALS

- Concrete primer, coloured acrylic building mortar, ceramic glues and grouting (technical assistance provided by Mapei Ltd)
- Recycled leftover ceramic tiles, broken and used in creating the mosaic
- Exquisite glass mosaic pieces from SICIS.
- Duration of practical work: 9 months (from March 1st until November 5th)
- Number of participants: 612



BREAKDOWN OF ACTUAL PARTICIPANTS IN CONNECTION WITH THE WORK

- Students and teachers of Illyés Gyula OKJ (art foundation school) school: 17
- Students and teachers of Illyés Gyula Secondary school: 289
- Past students and staff of the Illyés Gyula Secondary School: 238
- Local business Mapei Ltd (material sponsor and technical advisor) office and factory staff: 68
- Facebook page likes: 161
- Facebook page followers: 165
- Age range of participants: 14-90

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3. | Collective Skills Recall

ESZTER ÁGNES SZABÓ

self-employed

Keywords: contemporary art; social engaged art; DIY

“IN THE MORNING, WHEN I WOKE UP, I DIDN’T KNOW I COULD DO THAT ...”

Collective Skills: Based on the experience of the past 20 years of teaching work and independent workshop organising, I feel that we have to talk about collective or common skills, abilities and knowledge in humans. We often say “talent can be inherited.” If this is true, then, in this case, we have more deeply-hidden skills than we think. These skills constitute learnable knowledge, but many people can summon them from their hidden inner layers as unused skills, everyone harnessing plenty of creative energy in order to live and survive, or improve their daily lives. The artist who is working in community areas can help to elevate these basic, creative energies to another, higher level.

Everyone can shape the own environment, and everyone can design objects that suit their needs, if very necessary. This is the phenomenon that we call DIY. It has more levels in Hungary, too. (I hope, this is same, all around the world!) Examples are the “sufnituning” or “buhera”, the higher level of the overflowing creativity. But these funny things indicate that creativity exists in everyone, and everyone can use this knowledge within their own special social conditions, or just for fun.

Recall that we have only one thing to do, to call forth this existing knowledge. One possible metaphor is analogue photo work. We have to illuminate the light-sensitive paper, we have to place something between the paper and the light source, and this is how our image is made.

There are four things you need to do for this:

- photosensitive paper: the person who is interested,
- the light source: the artist,



- “something” between the light and paper: the familiar technique that gives you the chance to try out this art safely
- the development / chemistry: the interaction between the artist and the interested person, the joint work

My Skills: I’m focusing on knowledge beyond art discourse. I have real practice in four skills, and I will try to raise awareness in these activities. In my opinion and experience, memories and instinctive abilities are very important in these artistic approaches. All four abilities that I use include the knowledge we need for our existence, but we find them in higher tiers of cultural as well.

Developing phenomenon between fine art and design:

1. (public) Sewing
2. (public) Cooking
3. (public) Object Design
4. (public) Embroidery

The process: The visitors and viewers become creators in the process. The familiar situation (in the kitchen or the sound of the sewing machine, etc) and familiar tools and materials help to summon the members’ creativity memories, too.

The history of art in the beginning of 20th century, with Dada, Ready Made and later Fluxus, made it possible for discourse or canon to occur outside the previously closed and insular realm of discourse. Involvement in the creative process that seems to be everyday chores or simple housework is possible without any pre-education. This method leads to quick and unexpected success. Participants do not have to leave their comfort zone, but finally they can redefine themselves as creators who can shape their environment.

“There is Only one artwork: LIFE!” - Genesis Breyer P-Orridge.

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4. | Joy of Sound (JOS), London, UK

WILLIAM LONGDEN

Joy of Sound (London, UK)

Keywords: participation; social inclusion; inclusive design; disability studies; organology; music instruments; emancipatory research; arts on prescription; arts for health and wellbeing

JOS develops and delivers all-year-round regular weekly participatory music workshops, public events, outreach to difficult to reach groups, combined arts projects, bespoke music instruments and access design solutions and production, training in the facilitation of inclusive music and arts, and research. <https://joyofsound.org/>

JOS is a volunteer-led community based emancipatory arts project that advocates through practice for an inclusive society – by use of participatory music and combined arts practices. Founded in 2000, JOS has established its practices through broad-ranging UK and international experience of using improvised approaches as a means of engaging participants of all ages, cultures and assumed sagacity as co-creative partners.

Methods and approaches developed by JOS in facilitating participation demonstrate potentials for personal, social and cultural development that may be applicable towards the realisation of an inclusive society – in keeping with the United Nations Sustainable Development Goals: <https://sustainabledevelopment.un.org/> – and towards the burgeoning Social Prescribing agenda: <https://www.socialprescribingnetwork.com/> in both the UK and internationally.

The creative processes and outcomes realised at JOS workshops arise through a mutual sharing of commitment, responsibility and acknowledgment for all participants as equal co-creators and co-learners.

Embarking on creative journeys together, each participant is as a Rosetta stone, a key, a code, with the capacity to reveal potentials, fresh possibilities and pathways toward the celebration of meaning and purpose in self and in others.

Combined, we build a living theatre that emerges with every new breath to be celebrated as equals. By such collective engagement with imagination, sound, movement, visual, theatre and combined arts, participants come together as a spectrum of natural gifts and abilities, interests and resources; where art is life and life is art embodied in the unspeakable beauty of people creating together – mutually, naturally and playfully.

“An artist is not an artist if he is not subversive; there is the ludic element... and play is not play if it is not subversive.”- *The Consuming Image*, Rumney (1989, p. 4)

Inclusive participatory design of bespoke music instruments and access equipment as emancipatory arts interventions advocate for equality and personal and social wellbeing.

This practice-based research explores the production of Bespoke Music Instruments (BMIs) that meet the needs and preferences of disabled and marginalised co-designer players. Grounded in participatory community arts, the research employs emancipatory approaches to challenge disabling attitudes towards musicianship, social inclusion and participation.

Case Studies (in brief) illustrate new approaches to instrument design and making that carry implications for the fields of organology, design research, disability studies and human rights.

BMIs carry broad reaching social, cultural and material implications and are significant in emerging Social Prescribing programs as potential Music Instruments on Prescription. They are also prominent in the Arts for Health and Wellbeing agenda as inclusive, participatory therapeutic approaches.

Within the field of Object-Based Learning, the research focuses upon BMIs as rich repositories of informational narratives concerning individuals who co-design and play them, and about the inclusive environments in which they arise. BMIs are object advocates towards personal and social change. They are of particular relevance to severely impaired, nonverbal and disenfranchised participants who self-emancipate as co-designers in the production and subsequent use of their unique music instruments and auxiliary access equipment.



6.

**PARTICIPATIVE AND COLLABORATIVE ARTS,
CHILD AND YOUTH CULTURE**



LECTURES

From Backstage Techniques to On-Stage Performances – Theories and Practice of an Inclusive Choir

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Keywords: blindness; mixed abilities; choir; education; inclusion; music

It is a well-known fact that the way from backstage to stage lights is long, requires constant hard work and includes numerous people – in many cases, with various abilities. This paper explains and exemplifies what happens along the way, highlighting the role of inclusion in the context of music and blindness. This paper aims to reconsider the concept of inclusion and bridge the gap between mainstreaming and special schools for the benefit of students and teachers with the help that music education provides.

INTRODUCTION

In the field of education, the word *inclusion* seems to have relatively restricted connotations which imply the quality and practice of education carried out in mainstream schools, paying hardly any attention to the quality and practice in special schools. The connotation erroneously suggests that inclusive education is the opposite of special education, and the two approaches are often regarded as rivals. We should remember, however, that even in the discipline of education, inclusion covers a much wider spectrum than it is often covered both in theory and practice. Owing to the constant changes of pedagogical paradigms and practices, inclusion is considered a holistic concept of doing things together, recognizing and relying

on each other's various abilities and talent. In other words, the basic philosophy of inclusion in the context of education means knowledge of and trust in each other. This is the starting point of this paper. Then, it goes beyond the well-established pedagogical concept of inclusion, examines its connotation in theory. Next, in order to illustrate how theory may turn into practice, it discloses some backstage techniques used with the inclusive choir of the School of the Blind.

BASIC PILLARS:

1. TRUST

In April 2018, some students asked me to re-establish the choir which had disbanded when the former choir director left the school. Admittedly, I found no reason why the choir should be abandoned at a school where students depend so much on sounds and music, which had a long, well-established tradition of music education and where there had always existed a choir. At this school, as early as 1925, a devoted director recognized, "...the voices and singing [of the blind] have already inspired many people to support educating blind children and develop the institution they are taught in" (Herodek, 1925, 220).

In accordance with Herodek (1925), I believe that social inclusion, to a great extent, means and requires social participation. Thus, I seriously considered the students' request to reorganize and lead the choir, particularly since I am not a qualified choir director. Finally, the students' trust convinced me to take responsibility and reorganize the choir.

Each member of the previous choir attended the first rehearsal, and, to my greatest surprise, two blind teachers at the school also joined the ensemble. Some weeks later, three blind adults expressed their wish to sing with us. At present in the choir, there are five adults and twenty students with diverse abilities. This diversity not only indicates the need for making music among the blind as well, but also underscores singing together as a means of tolerance, which undoubtedly highlights the inclusive and empowering nature of music.

2. THEORY

According to the Cambridge Online Dictionary, in the context of education and social sciences, inclusion means “the idea that everyone should be able to use the same facilities, take part in the same activities, and enjoy the same experiences, including people who have a disability or other disadvantage” (Cambridge English Dictionary). However wide a spectrum the definition covers, perhaps owing to the strong key words such as “disability” and “disadvantage”, a large number of people, including professionals, consider the term as referring solely to the education of children with impairments, disabilities and special educational needs (Goodley, n.d.), and the term most often seems to be understood in mainstream-related discourses. Special schools are hardly ever thought of as inclusive environments, though the students who attend them are not only born with various disabilities, but also possess diverse abilities. Consequently, special schools may be regarded as excellent examples of how to be inclusive.

Music, and especially playing music, is an integral part of our mental image of blind people, as there have always been respected and acknowledged blind musicians in human history (Flamich, 2018). This fact can well explain why blind students’ parents hope music may play a significant part in their children’s future life. Although we should be aware that not all blind people are born musicians (Straus, 2011), the world of sounds, including music, is of great significance, as *“one third of the human cortex is concerned with vision, and if visual input is suddenly lost, very extensive reorganizations and re-mappings may occur in the cerebral cortex”* (Sacks, 2007, 163). These reorganizations may explain the differences between the hearing of blind and sighted individuals (Flamich, 2018). Logically, the differences imply different priorities. In this case, making music – more specifically, singing – certainly proves an unquestionable priority.

3. PRACTICE

The new choir started working in the spring semester of the 2017/2018 school year. Presently, the ensemble consisted of 25 members: 20 primary and vocational school students (aged 13-20), 15 with mild or moderate intellectual disabilities; and five adults (aged 30-51), who are factory workers and music and



language teachers. As the details indicate, the members are people with extremely different intellectual and music abilities. The choir meets weekly, and the rehearsals are 90 minutes long, which demands careful planning and timing. Punctuality and consistency are basic requirements, especially if we take into consideration the characteristic features of students’ impairments and disabilities.

Understanding inclusion as shared responsibility is the philosophy and practice behind each activity choir members are involved in.

When planning the activities, there are several elements to be taken into consideration. First of all, and most of all, are the various abilities the members possess – for example, perfect pitch – and other factors such as stamina and attention span. Motivation, in proportion to the length of the rehearsals, should be taken into account and concentrated on at every moment during rehearsals. Sharing responsibility and work may also prove significant. Students are regularly involved in certain tasks. For example, it is always a vocational school student who accompanies the choir on the piano during vocalization.

Obviously, rehearsals always start with breathing exercises, followed by verbal elements – i.e., articulation training and vocalization.

A surprisingly high number of members (8 students and 3 adults) have absolute pitch. Thus, I rely on them when sounding the starting pitch. In order to share responsibility and involve more students with absolute pitch in the work, different students are responsible for sounding the starting pitch for different pieces.

As the choir is an inclusive, mixed-ability choir, we use various techniques and devices to learn a masterpiece. They include Braille music notation, recorded voices and tutorial help. Students often encourage and support each other before and after rehearsals.

These are only a few of the backstage techniques of how to make a mixed-ability choir more active and inclusive.

DISCUSSION

This paper highlights that inclusive education from various aspects can be considered a paradigm, a theory and a rele-

vant practice in the contexts of special education. The paper explains that shared responsibility is an indispensable element of inclusive education, introducing practical examples which may provoke and answer further questions – for example, how much does singing together influence the student-teacher relationship, trust, respect or social inclusion, especially in case of students with disabilities?

CONCLUSION

There are plenty of ways to inspire students and teachers. One is, most certainly, to make music, and / or sing together. Thus, the inclusive nature of music brings together and empowers people with various dis/abilities. The techniques of how inclusive a choir can be in a special school show inclusion is a much wider concept, and a much wider practice than its well-known connotations imply. Inclusion means knowing of, accepting, respecting and relying on each other regardless of the environment. In some cases, inclusive education is rather a reality than a utopia. This practice is an example of that reality.

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Disability Narratives in Teaching English for Specific Purposes

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Keywords: cultural disability studies; disability narratives; English for specific purposes; disability life writing

Since the disability rights movement has shed light on the values of human diversity, there have been numerous attempts to understand disabled people through cultural representations of disability. The tendency has not only developed a well-established practice in the Anglo-Saxon world, but has also resulted in the discipline of cultural disability studies. Thus, the spectrum of academia has been enriched with disabled people's voices.

This paper introduces and outlines the concepts and structure of a four-semester course in English for specific purposes (ESP), its theory and practice. Its applied material is based on various genres of disability narratives under the big umbrella known as life writing and includes numerous samples of disability memoirs and autopathographies. The course also aims to answer several questions. What roles may disability narratives play in teaching ESP? Do they deepen students' understanding of people with disability? Do they inspire students' critical thinking? As the presentation poses and answers such questions, the pillars of an inclusive pedagogical practice appear more visibly and clearly.

THE COURSE CONCEPTS AND AIMS

Seven years ago when I was invited to teach English for specific purposes (ESP) at the Bárczi Gusztáv Faculty of Special Needs Education of Eötvös Loránd University, I decided to build my courses upon disability narratives. At that time, my aim was to

reveal unknown aspects of living with disability through lived experiences – i.e., the voices of disabled individuals. Although the structure of the courses has changed somewhat since then, the basic concepts – e.g., to highlight disabled people's values – remain constant.

CONCEPTUALIZING DISABILITY NARRATIVES

In the present context, I apply the term disability narratives to refer to how disability is depicted in fine and academic literary discourses. The texts we work on include various short stories, novels, essays and papers written about and by disabled persons, acknowledged disabled authors, and also by disabled scholars. Over the four semesters, students have the opportunity to discuss how disability appears in movie representations. Students become acquainted with the genre of life writing, including disability memoir, autopathography and somatography (Couser, 2009). During the course, students journey along a path guided by the stigmatized and excluded nobody, the cured objects, the empowered activists and the unexpected academics.

CHOOSING MATERIALS

When I first meet the students, and that meeting is often amongst their very first university experiences, I always ask what motivates them to study at that faculty. Each and every student says they want to help people with disabilities. That shared interest empowers me to introduce the students to the insider's aspects of focusing on disability and disabled people's reflections on daily life as one of the first and most significant steps to approach the concept of *help*. In fact, that is the time I consider appropriate to familiarize students with disability life writing in general, and disability memoir in particular. For I am convinced knowing and understanding the vocabulary of disabled individuals is one way of knowing and understanding disabled individuals.

The first step is to examine the language through metaphors in Bolt's essay (Bolt, 2015). When looking at different ways that language treats disability, and how disabled people treat disabling language, we focus on Hockenbery (2011) and his short essay lamenting the words to be used instead of the term *disability*. Appearance or visible disability often determines the lives and reflections of disabled people.



Grealy's 1994 text is an outstanding autopathography to focus on. From concepts, we move towards understanding different ways of thinking with the help of Temple Grandin (2011).

The personal narratives I select are intended to provide students with a smooth transition into the field of academy. Consequently, they start working on texts which describe disabled students and disabled teachers' campus experiences (Kleege, 2011; Kleege, 2013; Ben-Moshe, Cory, Feldbaum, Sagendorf, 2005).

AIMS OUTSIDE THE CURRICULUM

Admittedly, most students come to class with various, mainly negative experiences regarding their previous English language studies. Therefore, it is of major importance to find a starting point which helps them forget those memories, and a point that we all share. That is where motivation comes in. They are motivated to help disabled people, I am motivated to encourage and support students. Hence, because they want to understand the people they wish to help, texts on cultural understanding of disability may prove motivating. At the same time, they may eliminate students' difficulties in learning and speaking English. I am there to guide them and provide them with some techniques to do so.

METHODS AND OUTCOMES

As a language teacher, I do believe that motivation in learning a foreign language is a basic element, especially if the students themselves consider their previous experiences negative. Therefore, I pay special attention to finding ways to motivate my students. Owing to the students' intention to "help disabled individuals", I believe that disabled students' narratives may motivate students, even if one of the tasks in the first two semesters is to translate English language narratives into Hungarian.

During lessons, students get acquainted with the author of each paper. In order to be more person-centred, we watch various videos on the net, so the students gain an impression of the authors, get to know some of their gestures and, moreover, they can practice listening comprehension, pronunciation and intonation.

Finding the most relevant expressions in one's mother tongue and also in the target language proves extremely difficult, especially if the two languages are so different. I believe

that translating from English into Hungarian as a first step is a safe way to guide students through the difficulties of finding the most appropriate expressions. While working on the narratives, they learn what sources they can rely on, how they can be sure of finding the relevant words and expressions in both languages, and they also learn what terms disabled people prefer, and how these terms fit into the politically correct terminology.

In the second phase, students learn to write abstracts and summaries. Finally, they are asked to write critical essays. They also learn how to refer to various sources.

In the third and fourth semesters, I offer students an essay by Georgina Kleege (2013) to exemplify my expectations, as well as two books to work on. This academic year, I proposed *Building Pedagogical Curb Cuts* by L. Ben-Moshe, R. C. Cory, M. Feldbaum and K. Sagendorf (2005) and *Writing Disability; A Critical History of Disability in Society* by S. Newmann (2012). The first book concerns disability as lived, experience-based academic narratives, whereas the second one focuses on a historic approach to writing on disability. Every time, students were asked to choose one essay for the entire group. Thus, every one elaborated on the same essay at a time. Although students found both books inspiring, they preferred to work on disabled academics' narratives and summarized each text in an essay. Then, they reflected on the topic and the style critically. At that stage, students were encouraged to work in teams.

Reading through the outlined course characteristics, one might think that students receive a larger amount of material in understanding qualitative research methodology than the vocabulary of quantitative research. It is not so, as we always devote time to the units of Academic Vocabulary in Use (McCarthy, O'Dell, 2008).

DISCUSSION

Cultural understanding of disability – i.e., cultural disability studies – offers a large amount of material for teachers and students of English for specific purposes. Reading students' feedback on the course, it turns out that narratives by disabled individuals can often motivate students who are uncertain in their English knowledge. Furthermore, over the course of time, I have observed that students may also learn to rely on disabled



people. This observation has led me to conclude that cultural disability studies supports education in general, as it carefully guides academics through fields so far unknown or misunderstood for thousands of years.

CONCLUSION

The paper outlines an example how cultural disability studies can contribute to teaching English for specific purposes. The Course Concepts and Aims reveal and explain the relevance of the idea of the course. Conceptualizing Disability Narratives clarifies what is meant by disability narratives in this paper, and why the aim is to introduce them in ESP teaching. Choosing Materials delineates the intention of depicting the most holistic picture of the diverse group of people with disability through several examples. Methods and Outcomes focuses on practical aspects of cultural disability studies in the context of ESP. Discussion provokingly highlights the role of cultural disability studies in education in general. The paper concludes that we all must be aware how the world of academia has been enriched by the discipline of cultural disability studies, which respects and celebrates human diversity.

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Art as Personal and Community Culture Catalyst

WILLIAM E LONGDEN

Joy of Sound (London, UK)

Keywords: art; creative; combined arts; play; wellbeing

This spontaneously aligned presentation has been created to reflect the seriously playful, mischievous and provocative nature of a lifelong combined arts practitioner who occupies liminal space at the intersection of art for art's sake, art as recreation, art as therapeutic medium, art as commerce, art as rebellion, art as politic, art as cultural discourse, arts as philosophy, and art as metaphor for anything you might choose, need or desire it to be, or not – as the case may be!

My ongoing combined arts experience has flourished in working alone and privately, as well as working with other individuals, with communities in multiple situations and broadly variable circumstances as a creative collaborator and co-learner. My life since an early age has been rooted, and remains rooted, in practice and in contemplation of combined arts including painting, sculpture, collage, theatre, music, film, narrative and poetry for the aims of self-expression, shared learning, and as effective and potent medium advocating personal, social and cultural development and wellbeing.

As an artist and inclusive arts facilitator, I co-devise, produce and deliver workshops, projects, presentations and events, working with people of all types, ages and ability. It is my vocation and passion to explore, develop and advocate for arts practices and products that challenge aesthetic assumptions and tease entrenched values in favour of creative dialogue, discourse and change.

Art as a creative impulse and discipline – manifest in feeling, thought or object – offers universally accessible tools toward the realisation of fresh understanding, mutual acceptance and respect. An acknowledgement of difference and per-

sonal choice provides fertile ground for humanitarian values to emerge, and for the beauty and bountiful benefits that inclusive creative society can bring.

I am committed to the development of creative approaches as means towards personal and social emancipation from constraining perceptions, practices, traditions, dogma and ignorance – including my own.

My presentation incorporates and juxtaposes examples drawn from personal experience. I will rapidly traverse seven diverse UK arts schools and universities where I studied; glance at some of the international exhibitions and residencies that were milestones in my artistic development; view examples of personally produced therapeutic art; visit some of the theatre, festival and community arts projects that have inspired and motivated my practice; and note some of the many whimsical and flirtatious episodes that have brought life and death to my experience as a professional and community-based artist.

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Joy of Sound (JOS)
www.joyofsound.org