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"The contribution of inquiry drama into the managing of alterity along with the proper use of narrative texts contained to the book of literature (Anthology) for the 5th and 6th grade of Primary School"

Introduction

Education today faces a complex linguistic and cultural student population that requires the management their alterity, which in a multicultural society is achieved within the frame of intercultural education. One of the school subjects that can help meet these intercultural goals is literature, provided that many of its features are used in the teaching process. Some of them could be: the use of polysemus language and its cognitive, emotional and motivational influence on the reader[1]. The textbooks for the teaching of literature, therefore, should contain appropriate texts that will support the management of alterity. This paper explores the *Anthology* of literary texts used in the 5th and 6th grade of Primary School in Greece and then makes teaching suggestions that use the method of inquiry drama.

1. Children's literature and alterity

The literary text, even if it is a seemingly simple children's book, is not ideologically neutral (Kanatsouli, 2000: 15), insofar that it relates to a social and cultural context, and promotes or produces some values. The ideology is defined as a system of ideas that expresses a particular concept of the world and history through the eyes of a group, a class or a political party (Kallergis, 1995: 138). As far as the literary texts are concerned the prominent ideology is not the only one but there is a "passive" one too, for ideological guidance "beyond the conscious intentions of the author (...) since many times the verbal choices or the way the plot evolves reveal ideological considerations other than those the author thinks that s/ he promotes" (Kanatsouli, ibid, 23).

The formation of multicultural societies highlighted the issue of alterity[2] as the dominant ideological theme in literary texts. The literature discusses multicultural

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[1] See Malafantis, K. (2008). The multidimensional nature of motivated reading through the speech of 6th grade pupils. Can be found in Katsikis-Gkivalou, A., Kalogirou, J., Chalkiadaki, A. (Ed.) Love of reading and School. Athens: Patakis.

[2] The alterity is the essential, constitutive but also most problematic component of the identity (Konstantopoulou, Maratou-Alipranti, Oikonomou, Germanos, 2000:11), which exists in comparison to something other, either consciously or unconsciously (Gkotovos, 2002: 16). It is, in some cases, the dialectical other of the identity (Kyriakakis, 2004) and is able to feed or annihilate it (Gyioka, 2006: 265). In order to define it, we use as a criterion the significance which is attached to diversity (Intzesisoglou, 2000: 180). Diversity stems from society which invents categories, attaches specific meanings to specific attributes by labeling some of them

issues and emerges as a place of cultural exchange and acceptance of diversity (Kanatsouli, 2002: 28-32), while the literary book can be considered as a vehicle of social and cultural representations. The language of literature is, after all, by definition the language of otherness (Apostolidou, 2003: 16). Through the literary book attitudes are cultivated and values are transmitted that are associated with the emotional realm of personality and influence the opinions, beliefs and choices of the individual (Lalagianni, 2003: 10-11).

So, to confine ourselves to the reading of children's literature, the linguistically perfect literary work does not only provide aesthetic pleasure but also enhances the children's presentations of the world and simultaneously sharpens their thought through a process of "forced" decoding of the linguistic symbols. Literature for children focuses largely on issues relating to personal or collective identity (Lambropoulos, 2002: 57-58), coexistence, communication and ultimately the acceptance of the "other." "Art along with imagination will distract the Ego from its physical self and the selfishness of its identity and will lead it to the position of the Other" (Tsilimeni, 2003: 25).

Teaching literature can fulfill the goal of composing, realizing and constructing the concept of identity, in relation to the construction of stereotypes about "the other" (Paparousi, 2007: 286), since it is "a process that has the potential not only to recall, in the consciousness of the student, knowledge or lived mental-emotional states but also to offer knowledge or help to increase ownership of collective representations and stereotypes or, conversely, to change them" (ibid., 287).

2. The anthology for the 5th and 6th grade of Primary School and the management of diversity

The anthology of literary texts for the 5th and 6th grade of Primary School in Greece is taught since 1999[3]. It includes a total of 93 texts, which are classified into the following sections: We and nature (12 texts), Social life (10 texts) Our family (9 texts), School and child (5 texts), Childhood (5 texts), Human characters (8 texts) Religious life (8 texts), events from the Greek history (16 texts), lore and culture (6 texts), Peace and Friendship (7 texts), Fantasy and Adventure (7 texts).

The anthology was designed to identify, record and the interpretive analysis of the references, direct and indirect to diversity (Xenopoulou, 2012). These findings, inductively, resulted in the following thematic categories: Sex, Race-color, Nation-national/ethnic identity/group, Country-Region, Religion, Culture, Disability, Intelligence, Physique, Socioeconomic background, Characteristics, Beliefs. As recording units were used the above: sketching, photography, text, phrase and word.

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normal and others unnatural and demeaning (Karasavvidou, 2011: 29). Thus, alterity can be divided into internal (for minorities within the same culture or the same country) and external (for human groups coming from distant places and different cultures) (Rimpoli 2006: 144). So it can be construed either as an individual characteristic and at this point coincides or coexists with alterity or as a social feature mainly expressing collective identities (Gofman, 2001: Institute for rights equality & diversity). In conclusion, we should mention that as a concept it also supports the right of the individual to maintain as a person their diversity within the groups to which it belongs as well as the right of cultural-ethnic groups to maintain as social entities their identity into the growing multiculturalism of postmodern society (Matsagouras, 2001).

[3] It was edited by: Katsikis-Gkivalou, A., Kalogirou, J., Papadatos, G., Protonotariou, St., Pylarinos Th.

Briefly the findings were:

THEMATIC CATEGORY	REFERENCES
Sex	15
Race-Color	26
Nation-national/ethnic identity/group	4
Country-Region	5
Religion	24
Culture	58
Disability	11
Intelligence	7
Physique	26
Socioeconomic background	49
Characteristics, beliefs, attitudes	30
TOTAL	255

There are many references, most of them are found in the narrative texts included in the textbook (ibid). It should be noted at this point that the questions and activities accompanying each text do not focus on manipulating alterity. The cross-curricular activities in the book are numerous, but the ones relating to the theater are only 6. The proposal set out below aims to investigate the teaching practices of teachers.

3. Teaching proposal
3.1. Theatre and Education
The method of approach used in the case of the specific (and other) narrative texts aims primarily at the highlighting of references to alterity and their use in teaching the value of accepting the different as equal and therefore in the cultivation of intercultural awareness. It is a form of dramatic art in an effort to represent life (Kontogianni, 2008: 217), as recorded and evolved in narration with an emphasis on the ongoing action as well as on the exploration and appraisal of human behavior, the understanding of the self and its relationship with the world and not the preparation of viewing rituals (Courtney, 1990). Inquiry drama is included in the dramatic art in education and is able to support and meet cognitive objectives in the socialization of the children involved (Somers, 1994, Papadopoulos 2007). It is appropriate for the exploration of issues of social status, such as the manipulation of alterity, in an effort to understand the self in the first place and the "other" secondly (see related research: Wee, 2009; Prenderquast, 2011; Jindal-Snape, Vettraino, Lowson & McDuff, 2011).

3.2. The methodology of inquiry drama
Inquiry drama lays emphasis on exploration as a process where the personal experience of the participants constitutes the basis for theatrical exploration of the

initial source-text through a theatrical form, aiming to create a new understanding (Neelands, 1990: 64).

In this case we do not suggest using all the activities included in the relevant bibliography but some indicative ones (Papadopoulos, 2010).

The method in question is developed in four stages that concern: a) creating a suitable atmosphere among the group, b) introducing the children to the initial environment of the story, c) exploring and creating the new dramatic environment, d) assessing and comprehending the new experience; there is also a fifth, optional stage, concerning the presentation of the total theatrical undertaking, as illustrated in table 1 (Papadopoulos, 2004).

3.3. Applying the above method: the case of Eugenia Fakinou's short story " Astradeni at her new school" (Gkivalou et al, 1999: 115).

3.3.1. *The story*

The text is part of the text module: School and child.

Astradeni's family moved from the island of Simi to Athens due to the harsh circumstances they had. The little girl, Astradeni, encounters a hostile environment at her new school. The teacher shows her discomfort with her presence due to her ancient Greek name, Asteropi and expresses this dissatisfaction to the principal and Astradeni herself at every available opportunity. Her classmates avoid and ridicule her. However, Astradeni will assert with courage an equal position in her new environment. In the text she appears determined to fight so as to have them call her by her name. So when her classmates make fun of her, by distorting her name, she beats them up and then demands from the teacher, who insisted on calling her Ourania, to use her real name. The solution will be given by the principal, whom Astradeni will convince using her wit and courage.

In this text there are references to alterity which can be classified in the above thematic categories: gender, culture, character, beliefs. It is clear that the stereotypical perceptions of the teacher as to what is correct and acceptable to the Christian faith has led to conflicts.

Subsequently we are going to present the application of inquiry drama in order to highlight alterity in the language used in the text as well as to manipulate it in a positive way through participation and empathy.

3.3.2. Second stage of the method: familiarizing children with the original context of the myth[4] and getting in contact with the play – narrating and listening to the story

The animator places the educational and dramatic goals and introduces children in action energetically. Then, by following a sensor-central way (body, voice, speech) he reads the narrative to them, aiming to engage them both sentimentally and intellectually. Alternatively, it may not tell the whole story, but disrupt it on a critical point for its development and in the next stage of inquiry drama he can ask participants to assume roles in order to investigate the continuity through their own perspectives (Booth, 1994).

3.3.3. Third stage of the process: creating the dramatic – new environment
a. First remarks concerning the development of the story

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[4] Due to the limits on the length of this paper the first stage is not presented.

The animator and the participants determine the structural elements of the theatrical form used and, particularly, the roles, the focal point as well as the space and time in order to explore the dramatic environment, utilizing their expressive means, the dramatic intensity and the symbols (O'Toole, 1992): discussion about Astradeni's life, about her relationship with her teacher, about the principal and her classmates, about her behavior towards them, the difficulties and the prospecst of their relationship.

b. Urging action and reflection – Familiarisation with the roles

The participants by taking roles get involved in the exploration of the text through the use of appropriate drama techniques, which are introduced to them by the teacher. He -in a role or a non-role- directs and gets involved in the activities with the necessary enthusiasm and faith, but maintaining the required distance in order to encourage the participants to be creative and take initiatives. The following activities are proposed:

● **Bodily - kinaesthetic action - guided fantasy**

Animator and children depict scenes from the class undertaking the role of the children, of the school or of the teacher or anyone else and assume that role may be involved in the unveiling of the plot, whether thist occurs in the text (eg the mother of Astradeni) or not. How do they feel about the presence of their new classmate? What are they doing in the classroom? Such questions can motivate the physical expression of students, familiarizing them with everyday skills and alternative perspectives of their roles.

They move around in the room improvising on various frames of the story, and when they see someone they express their emotional state of mind for whatever situation the animator suggests they perform at that particular moment. Indicatively, when grouped in pairs of two, one can be the teacher and the other one can be Astradeni or one the principal and the other one Astradeni's mother etc. – or vice-versa.

Through body movement and expression, they enact, among others:
-the despair of Astradeni as no one of her classmates wants to sit next to her
-Astradeni's anger, as her classmates laugh at her calling her "Asteria"
-her determination in front of the director to defend her right to be called Astradeni (immediately after that, the action freezes for thought and social situation tracking).

● **Thought and social situation tracking**

The animator asks children playing a role to think well when answering his questions, which relate to existing or even previous situations. In this way he urges them to explore their deep personal feelings. He explores their thoughts and social situation and he poses questions about their identity, their emotional situation, the place where they are and whatever else he reckons he should know. Then he carries on asking questions within their roles, dramatizating, thus, the narrative in an attempt to detect patterns and values in their lives (Heathcote and Bolton, 1995: 19-20).

He interrupts therefore the group's action in the role of children in the city, and by touching each one or some of them on the shoulder, asks them questions pertaining to their life as children in the city (who are you? what are you doing? how do you feel? have you got any friends? what games do you play together? what makes you happy? etc). If the animator thinks it is necessary, he can respond to their answer with a new question: that requires readiness and the skill to pose suitable questions.

● **Forum Theatre**

This is a technique of improvisation which gives the opportunity to more than two participants to express their views (Boal, 2001). Anyone willing of the spectators can -by raising their hand replace any of the previous ones and present their own view on the attitude a particular role has in the debate.

Before the discussion, the animator gives some information about the precise place and time of the meeting and, maybe, about the psychological and social situation of the characters, while his presence is core as he is able to stop at certain critical points, if he thinks it would help, and pose appropriate questions to Astradeni, to the principal or the teacher, enabling listeners to understand what is going on: Astradeni and teacher or Astradeni and director, during the first days before solving the name problem, or in the next days, after the problem was solved, they discuss in the classroom or in the office.

● **Role-playing**

Instead of the technique presented in theatre forum, another one can be chosen: Role-playing, where the incident of Astradeni beating the girls causes the meeting of the teachers at school.

At the meeting, the animator can assume the role of the director or Astradeni's teacher and, with his attitude, guide the solving of the problem. He can argue or express questions about the pedagogical, social and ethical aspects of the problem. Thus, he can, with the help of dialogue, deepen the thinking of the participants (O'Neill, 1989:147-159).

• **Improvisation**

Alternatively, there may be a monologue by the teacher, Astradeni or the principal. Illustrative are the following three monologues:

- Astradeni's monologue can be confessional, about her relationship with her classmates and teacher.

-The teacher's monologue may also be confessional, probably because of her guilt for her harsh treatment of Astradeni.

-The principal's monologue as an external observer may be characterized variously (e.g. sympathy towards the new student for what has happened and determination to express his future intentions).

The roles can be successively taken on by more than one students and thus present multiple perspectives into their approach of roles and situations.

● **Hot seating**

In reality, it is the activity which can externalize thoughts, opinions, feelings within the context of empathy. That is the reason why the roles reveal the motives for and the causes of the conflicts in the narrative, both external and internal. The animator or an attendee, might take the role of Astradeni, the teacher, the classmate who mocked her, or the role of another classmate or the principal and answer questions asked by participants outside the theatrical role or inside a role (eg. the other teachers of the school or journalists) This questioning and answering can take place during the first difficult days or a few weeks or months later, in narrative time. The power of the those asking the questions is that they can ask whatever they want and the power of the respondents are that they may not answer any questions they chose. But they have to respond to everything relating both to the issue at hand, as well as to provide further information on their attitude and life, illuminating aspects of their personality

that help explain and understand complex behaviors and aspects of the role. Thus, for example, the teacher can inform the audience about her childhood and, in doing so, her callous attitude towards Astradeni can be explained.

● **Freeze frame / Still image**
This action aims at the same target. Children prepare themselves and represent in a still image issues that interest them. Particular emphasis is given to facial and body expression, but also to the posture in space and, thus, the personality and social relationships are mapped. Indicative topics among others are:
-Astradeni when she confronts for the first time her teacher and classmates
-Astradeni in front of the desk and the two children sitting at opposite sides, thus, preventing her from sitting with them
-Astradeni in front of the teacher, asking about her name.

● **Thought and social situation tracking**
The still picture may be followed by thought and social situation tracking with crucial questions of the animator towards children who stand still in the picture. The questions must target really essential questions, which often the animator himself fails to answer:
- (question to Astradeni) Who are you, where are you, how do you feel about your new school, what behavior do the others have towards you? etc.
 - (question to the teacher) Why do you insist on calling her Ourania, why don't you accept the name they call her at home? Speak frankly.
- (question to the director) How do you feel now? What do you think about the teacher? How would you react if you were in her position?

● **Conscience alley - Conflicting advice**
The participants stand in two groups, one opposite to the other, forming a tunnel with their arms. The child who takes on a role passes by and looks at them first on the right hand side and then on the left. They act like the voice of conscience or as consultants: they advise and encourage him/her to act. The person whose role faces a strongly dilemmatic situation (eg Astradeni, teacher) hears
-the voice of his conscience
-the -often- conflicting advice of the other participants who also have a role (Astradeni's classmates) or not.

● **A Day in the Life**
The children initially create still moments of Astradeni's life, on the island (past), of the first difficult days at school in Athens (present) and of her adult life (future). In these still images -on a second level- there can be a close observation of the current social situation and thinking. They can also liven up with the help of a short improvised action. So, they explore time, observe and assess situations as well as concepts and practices.

● **Writing in role**
The children, individually or collectively, in various phases of the exploration, can create their written texts: letters, messages, diaries or any other, of all kind of subjects (for example Astradeni's letter to her former teacher and classmates, messages from her new classmates, Astradeni's diary or her mother's diary, her new teacher's diary).

c. The configuration of the story

In the writing workshop the children can form and compose a narrative or a theatrical text (Grammatas, 2003).

3.4. Fourth stage of the process: comprehension and evaluation of the new experience

The children, out of role, assess their work. It is a process of formative assessment. Within the group they write or express orally their opinions and feelings. They proceed into reviewing what they have experienced through artistic-emotive reflection and comprehension (Papadopoulos, 2004). They observe each other, close their eyes and everyone says a phrase that captures the essence of what s/he has lived.

4. Conclusions-Observations

There are several references, both direct and indirect, concerning the "other" in the texts included in the Anthology which are used in the last two grades of Primary school in Greece. Theater and particularly inquiry drama may contribute significantly to the management of alterity so that students-readers of literary texts can learn and internalize values and, thus, adopt corresponding life attitudes: that is accepting of the "other" as equal.

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