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WHEN DRAMA ANIMATOR MEETS INTERCULTURAL TEACHER: PEDAGOGY OF COMMUNICATIVE GLOBALISM AND INCLUSION

Abstract

Inside the interactive area of animation based on psychological-pedagogical criteria, the drama animator plans, develops estimates and ultimately improves children's interests, active involvement, knowledge and experiences. Moreover, he/she encourages their needs and abilities in an intermediary way, so that through 'scaffolding', he/she can facilitate their self-understanding, understanding of others and of intercultural society.

Intercultural pedagogy aims to a rational, reflective and free from cultural stereotypes person that can live, think and act culturally and hyper culturally, at the same time, through communication with others. Therefore, teachers need to focus on theories and meanings such as partnership, access and responsibility, in order to create an environment based on the feeling of belonging in a society for their students.

This paper aims to highlight the importance of the drama animator as intercultural teacher and the areas of his inspiration. Furthermore, it will present a tri-polar model that combines different theories and areas that set the psychological-pedagogical and social limits for a teacher in a way that improves interculturalism.

The Role of the Drama Animator in the Development of Interpersonal Consciousness

Drama animator's main concern is the generation of a pedagogical community with the intention to educate students and investigate their authenticity through experiencing true and sincere relationships. From this point of view, drama animator differs from a teacher who is indifferent to pedagogy with the pretext of pressure of time to cover the curriculum, and hastily rushes to see through the rigid steps of an inconsiderate teaching, which instructs but does not educate. Hence, the particularity of the drama animator is to set the targets and organize animation more than the established conventional teaching practice, with a view to 'educate' children's theatrical knowledge. The questions raised with regard to drama animator are: a) to which ideal does he/she integrate teaching

methodologies? b) how does he/she understand children's theatrical education and put it into practice?

What misses from contemporary educational reality is a belief that will inspire, mobilize and maybe change attitudes and representations of modern teachers. Their teaching effectiveness is related to the need to imbue their teaching with creativity and critical thinking that will enrich their educational work. We are talking about educators-animators who in order to set their students in motion, should, first of all, be vehicles of creativity, improvement and change in practice themselves.

In the interpersonal environment of drama animation, on the basis of psychopedagogical and theatre studies criteria, in a theatre environment, drama animator makes the most of drama conventions (Papadopoulos, 2009) and the elements of drama (O'Toole, 1992), the elements of dramatic text and performance. In the playful and fictional environment, he/she plans, develops and assesses children's meeting with more specific targets, such as to boost their interests, needs, knowledge, abilities and experience through their active involvement in and outside theatrical roles. Moreover, he/she plans to act as an intermediary and through any kind of 'scaffolding', (Wood, Bruner & Ross, 1976) facilitate their understanding of themselves, the others and the world. It is about a relationship that is understood as 'friendship' in the light of moral love as was interpreted by Miguel de Unamuno (Bakonikola-Georgopoulou, 1993: 28).

For the drama animator, the dramatic text characters, behaviour, values and actions as they are shown through the development of plot dialogue, action and changes as well as conflicts and following situations, constitute the basis for stage taking of theatrical roles in the theatrical workshop. It is in this environment where children's relationships within the group are tested and lead to empathy through interaction, expression and communication in space and time.

The planning of drama animation teaching does not hastily overcome education due to the desire to develop content and procedure knowledge. To be an animator means to be a psychopedagogical artist. He/she dedicates more time on the organization of a pedagogical theatrical teaching on the basis of the specificities of the people in the group.

In the theatrical environment and through personal involvement in a stage role, drama animator's purpose is to lead children to the relationship with their 'being' and this suggests preparedness for dialectic movement towards the 'other' that is ready to give than take. It also requires on the one hand, knowledge of oneself, because as Martin Buber stresses, 'in order to open ourselves up, we must deeply know the point of departure place, we must have resided into oneself, we must reside into oneself' (Buber, 1959). On the other hand, it presupposes the animator's love not as a feeling that is there but as a general and heroic condition which is created, a pedagogical love as Pestalozzi experienced it. (Kosmopoulos, 1995).

Besides, the positive attitude of the teacher towards his/her students, the Rogerean 'unconditional' positive regard that is manifested in parental love, which has no possessive interest but respect to autonomy (Rogers & Stevens, 1967: 94), equality, understanding, simplicity, friendliness and sociability, provokes mainly children's fondness towards himself/herself (Mauco, 1973), since children's interest is aroused by his/her authenticity and companionship. The animator becomes the embassador of dialectic movement and change.

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The above concession constitutes the framework in which the drama animator plans and develops his/her work. His/her actions sufficiently recognize his/her artistic and pedagogical undertaking (Grammatas, 1997: 125) and lead to teaching and learning through the advancement of the self and the participant's personality that are tested in playful and fictional worlds. He/she succeeds in that by showing and opening roads of creative and critical thinking in a communal environment. (Cattanah, 1996: 6).

In this way, he/she puts emphasis on genuine development and learning. A kind of learning that is simultaneously, cognitive, emotional, social, psychokinetic and linguistic, while children investigate their work through theatrical expression and communication and take on the personal and collective responsibility of the learning procedure they follow. It is a theatrical humanistic-interpersonal learning that does not groan at the burden of infinite information coming in at 'inhuman' speeds and disputable usefulness as it often stresses and wears out the emotional and social health of the children and rape their innocence and youthfulness which needs time to develop in a natural way.

Brook notes:

> A child up to a certain age is accomplished within the scope of his/her abilities at that age…he/she then enters into an awkward age…he/she is bigger…and it is then when innocence is lost…what you need to do is to see through the problems and develop a new innocence. (Moffit, D. [ed.], 2003: 69).

Moreover, because maybe the above are taken as non-applicable in contemporary globalized reality, we have to highlight the necessity for a kind of teaching whose effectiveness is not assessed through apparent 'control' of all criteria and portfolia, but through the improvement of personal, emotional, interpersonal and social evolvement of the participants.

Drama animator needs to be simultaneously an artist and a pedagogist. This kind of animator-teacher, with his/her participation in a stage role at times, becomes a genuine co-investigator of children, analyses their attitudes and situation and with them, he/she looks for new knowledge. (Taylor, 1996). Grotofski contends:

> Why are we sacrificing so much energy in our art? Not to teach others, but to learn with them what our existence can offer to us…our experience used to learn to demolish barriers…to set ourselves free from downfalls…from the lives we create…to destroy the void inside ourselves…to complete ourselves…in this way…we become capable…to trust ourselves in something …in which…Love and Grace live. (Grotofski, 1982: 162-63).

Animation presupposes the road to love and knowledge that takes place inside everyone's interior universe. Furthermore, it presupposes a search for and a rediscovery of the self and self-awareness (Spinelli, 2009: 193) through the sensitization of feeling. It is not a theory that, in an one-dimensional way, investigates exterior sources. It is about the learning and teaching procedure whose quality depends on the emotional health of the child and animator alike. Therefore, it is a procedure of the study of human experience that can exploit techniques, but also goes through everybody's mental wealth. In other words, through theatrical representations, the power of drama animation is the result of

interior practice of sources,[1] and foundational situations and concepts such, as love, truth, freedom, justice, observation power, silence, self-control, impulsiveness, risk etc. on the one hand; on the other, of filtering external specific-technical knowledge into sensitivity.

The progress towards the drama animator's initiation is met with obstacles that suspend his/her readiness for meeting and change. The trainee needs not to deny the wisdom of his/her self, but trust his/her available powers.; with strictness to search his/her human entirety, feed the roots of his/her creative and transcendental intelligence and not to grasp things in a restrictive conventional logic and lazy practice of conventional everyday life that splits and deprives him/her of the power to change.

For the real animation to take place – and this can happen in meaningful and participatory involvement in workshops – positive energy must emerge and expand. Feeling must be obtained. In other words, a surplus of authentic sensitivity must be born that generates the preconditions necessary for the activation of physical and mental functions, for mental revelation and expression. Towards this distinction, the animator's ability (who is exceptionally sensitive) to use the whole breadth of his/her human, physical expression is fundamental. To observe and continually discover his/her body transforming it into other forms of life (water, rain, a tree, an animal etc.) and to understand reality through primitive bodily codes of behaviour; to be sensitive in whatever he/she accepts, whatever he/she keeps inside, whatever he/she radiates; to live spontaneously as a 'living' body and not as a real but deactivated physical presence; to experience his/her interior harmony, a mixture of a universe material and psychomental substance. When he/she has trained in the 'art' of discovering the feeling then he/she can nurture its technical expression. Besides, it is mainly the sensitized feeling that listens carefully to inner self and the group, and encourages them, since the special know-how alone is not enough to guarantee drama animation.

It is about the authentic dimension of physical feeling that springs out of and is experienced with outstanding sensitivity and emotion and cannot be decoded with analyses and interpretation. Therefore, every attempt to explain the feeling undermines it because the feeling does not turn up through intentions and so it is lost whenever there is any kind of intention there. It is born simply out of the need to reveal itself and does not intend to bring any result. In other words, it exists where there is naturalness.

In theatre pedagogy workshop the animator creates the appropriate conditions with exercises in meditation and physical expression with the aim to open himself/

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[1] The adaptation of specific psychological behavioural attitudes by the educator is stressed by C. Rogers. These are: a) the positive recognition of the child-other that in turn provokes the unconditional positive regard by the child and its unconditional acceptance which presupposes the acceptance of himself apart from roles and positions. It is also the consequence of a dialectical relationship between the educator and his/her students. b) empathy/accurate empathic understanding. This means that the teacher through active listening can understand every student's world as if it were his/her own, without however being assimilated in the other's universe but from a distance encourage the student in his/her personal exploration, while expressing his/her desire to understand. c) the condition of genuinity and congruence which is strengthened by the authenticity of the teacher's emotions. By moothing out his/her defences, he/she exposes his/her 'transparent' self. (Spinelli, 2009: 213-16).

herself up and communicate with the 'other'. He/she wants to increase energy, stimulate himself/herself mentally, transform and examine thoroughly.

The levels of development of the feeling are:

a) The creation of the feeling

This is about the external reality that as an exterior stimulus is readily understood by the senses and with thorough thinking, breathing and silence can be transformed into emotion, emotional feast and physical expression that can broaden the interior fields of the self.

b) The conception of the feeling

Desire becomes the interior motivation that activates the conception of reality. In the trivial, the important is in the air, which with faith and joy spreads its breeze out and becomes feeling and experience and life becomes meaningful. Imagination is let into bright fields and gives birth to new kinds of creativity.

c) The restraint of the feeling

Need, interest and memory are fed by the positive energy of the goods so that learning is sustained and the conditions are created to discover oneself the eyes of the other in himself and colour and give meaning to mental prowess.

d) The acquisition of the feeling

It constitutes the base for the trainee's departure from conventional attitudes, values and behaviours, in order to self-actualization and his/her meeting with the metaphysical. With physical and psychomental well-being in high levels, the trainee expresses the sacredness of the special language of the body, silence. The immobility of the body, the relief from interior 'noise' and the activated imagination release energy and lead to the acquisition of the feeling and harmony, a particular metaknowledge that springs out from the physical and mental consciousness.

Intercultural Pedagogy of Communicative Globalism and Inclusion

Intercultural pedagogy aims to create a rational, thinking, free from cultural stereotypes subject that can function culturally and hyper culturally, at the same time, through intercultural communication. This concession situates the development of collective identity on another basis. It departs from concepts of origins and nationality as prerequisites for the formation of the national identity of a student. It aims at concepts of *participation* ('belonging' not only as participation in the communicative and social evolution, but also as a product of national community), *access* (in the meaning of equal opportunities), and *responsibility* (in the meaning of being aware of the commitments and obligations that 'belonging' in a community entails). [2](Gotovos, 2002)

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[2] On the same concesions, Gotovos disputes Habermas's idea of 'constitutional patriotism', while he believes that the deconstruction of stereotypes and liberation from prejudices is hard if not impossible, when cultural, national and religious difference alludes to economic, geographical and social inequalities. In my opinion, because all this happens and in this way (see theory of social identity), the intercultural approach has to fight a very difficult struggle. To rethink over one's national identity often leads to painful idealized and imaginary discoveries. On the other hand, the law system that

Contemporary globalized reality demonstrates that the educational roles of the family, school and society cannot serve only as vehicles to transmit values attached to a single culture, language, nation, but must also take into account the social changes connected with modernism and globalization. (Pentini, 2005) Intercultural pedagogy of inclusion offers the possibility of critique and rethinking through different perspectives. It aims at the balance between the purely pedagogical dimension and the intercultural educational approach.[3] The tri-polar model for educational activities that Pentini offers, can be combined with and enriched by the model of the three types of recognition advanced by Honneth. The three poles are: Uniqueness of a Person – Particularity of a Group – Incisive Reasoning.

Uniqueness of a person as a pole in the thought of pedagogists touches the general and specific pedagogical approach interested in the education of all and each one separately without any particular cultural differentiations, while at the same time, it covers 'care' as a type of recognition. This pole is mentioned in every pedagogical act of an educator related to his or her common as well as different actions towards his or her students.

Particularity of a group[4] as a pole in the thought of pedagogists leads to taking into account all those social parameters that lead to the formation of a person and his or her identity through his or her participation and activity in the communal and wider social reality. The type of recognition approached here according to Honneth is 'social respect'. As type of recognition and as part of the practical relation between the person and the self, the person is recognized as one whose abilities have formation values for the particular community (Honneth, 2000 : 145).

The third pole of thought for the educational action is 'incisive reasoning' that really refers to the possibility of access of all to social goods. It is also the dimension that identifies and tries to generate those transcendental conditions that are necessary for an equalization of relations of power and inequality between persons and groups. Incisive reasoning embraces and produces intercultural dialogue and communication. In my

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professes ethos, justice and morality is incapable of protecting the weak in every country in the world, while neoliberalism, pushing poverty and 'without a hope for life' into the low and middle layers, pushes further spreading of moral and cultural injustice and refuse. The right belongs to the powerful and the world is experiencing the results of power and decline in all fields. I believe that if the three-part model of participation - access – responsibility is achieved, a modern exemplary citizen will be formed (in my point of view, one similar to the ancient Greek conception of citizenship). Besides, this point of view is proclaimed by all meta political organizations, non-governmenttal, ecological organizations, solidarity unions and voluntary organizations.

[3] For Pentini, there is a third dimension of balance, the dimension of antiracist approach. In this paper, the antiracist concept is included in the intercultural one and so they are not separated,

[4] According to Pentini (2005:36), the 'particularity of a group' as a pole of thought is supported by intercultural education. In my view, intercultural pedagogy of globalism and inclusion simultaneously not only aims at difference but also at similarity, in a continuous dynamic condition between balance and imbalance. Critical perspective is very important.

opinion, incisive reasoning incorporates not only access but also participation and responsibility of the social evolution and is the pole of thinking that touches Honneth's third type of recognition, 'moral respect' that is. As a second level of the practical relation with the self, the person is recognized as one that has the same moral responsibility as any other person.

Schematically, we could give Pentini's model with Honneth's three types of recognition, as well as our concessions with regard to intercultural pedagogy of communal globalism and inclusion[5] as here:

Incisive Reasoning
access – participation – responsibility
Intercultural communication
Moral respect – law

Uniqueness of a Person
basic pedagogy
care – concern -
differentiated teaching

Particularity of a Group
critical intercultural pedagogy
social respect – solidarity
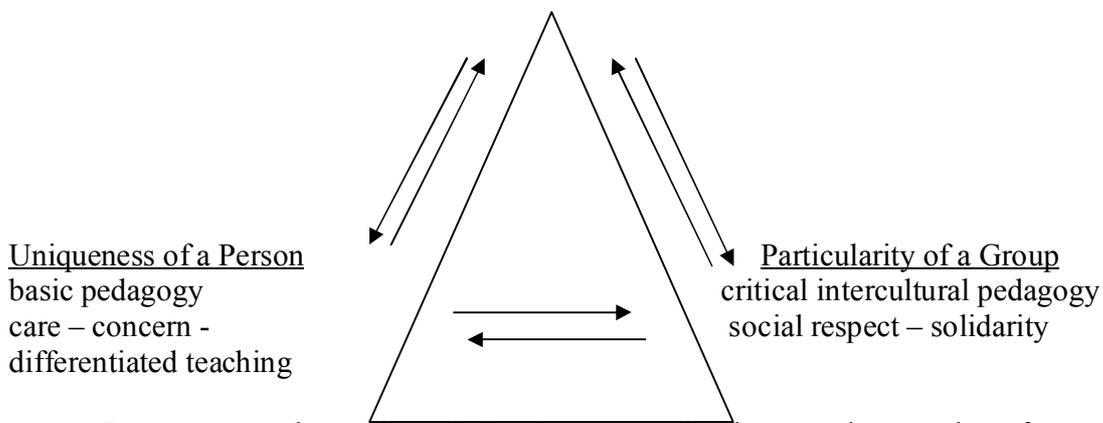
Recent research on the relation between school atmosphere and performance (Oswald and Krapmann, 2004) confirm the connection between the quality of relations of recognition in a class and students' performance. The feeling of recognition that students acquire in a complex of relations at school and in a class that cares, respects and highlights its respect and solidarity, offers the possibility of detection of their individual prospects through expression of their abilities. According to Jim Cummins (1999: 60), the interactions that students develop at school encompass a picture of society as well as the possibility of their contribution to it. Simultaneously, such pedagogical philosophy and practice, which concerns everybody, offers, to the extent that corresponds to it (education as Institution that is), the perspective and capacities to transform contemporary society from one which excludes, to one which includes and contains. For Cummins (1999), such pedagogy is called 'transformative' pedagogy and its main purpose is 'critical literacy'.[6]

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[5] In our opinion this tri-polar model based on Asger Jorn's "Trilektiki structure" in his Silkemborg's Interpretation. According to this interpretation, there are three types of truth : The subjective, the objective and the physical or sympathetic insight truth.

[6] Ira Shor (1992, 129) has defined critical literacy as follows: habits of thought, reading, writing and talking that go beyond the surface meaning, first impressions, prevailing myths, official announcements, usual clichés, ready wisdom and simple opinions, to understand the deeper meaning, the fundamental causes, the social framework, ideology and its consequences for the person, every action, incident, object, procedure, organization, experience, text, lesson, politics, media or social speech.

Transformative pedagogy has been influenced to an extent by Paulo Freire's work and uses cooperative critical research in order to enable students to connect lesson content with their individual and collective experience so that they can analyse social issues that matter in their lives. Furthermore, it encourages students to investigate ways in which social reality can be transformed through various kinds of democratic participation and social action.

Besides, in education the term 'inclusive' constitutes a concept of common ground where the conclusions of every progressive approach meet. Drama education (Papadopoulos 2007, Alkistis 2009), Special Needs Education (Soulis, 2002), museum education, musical education and so on, intersect with the findings of cognitive psychology and those of intercultural pedagogy that aim at a kind of education which includes everybody, takes into account everybody's needs and differences and contributes to the creation of a society of inclusion with global tendencies.

Specifically, and for this paper in which we explore Intercultural Pedagogy and Drama Pedagogy through the role of a drama animator – teacher who lives and works into not only multicultural, but mainly intercultural classrooms, his/her animation aims to organize student groups through living, loving and critical thinking, by rallying their creativity into a community environment that will help them to an interpersonal growth (Papadopoulos, 2010). Also, by adopting authentic and positive recognition, confidence and empathy towards the acceptance and understanding of the other, drama animation helps participants to interact by searching truths and further more to lead their selves to the "other"- via forming relation sheep with the "other" (Davis, 2005).

Moreover, from the point of view of Inquiry Drama –which is an area of Drama Pedagogy - its theatrical and pedagogical characteristics are (Bolton, 1979: 74/ Papadopoulos, 2007: 30-34):
- the development through the dramatic role
- the development through action
- the spontaneous procedure structured in scenes
- the dialectic relation among action and story
- the emphasis on research on social affairs
- the development of communication, dialogue and critical thinking
- the development of social and intercultural consciousness
- the emphasis on meditation
- the development of imagination and creativity
- the development of language

To the conception of an education of inclusion or non-exclusion (Zonios – Sideris) have contributed the results of the application of compensatory accession and support of the 'different' programmes,[7] which through temporary or permanent segregation in the educational process of students with experiences of immigration, advance the quality of

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[7] In contrast to segregation, the pedagogy of accession supports the frameworks of the theory of 'symbolic interaction' (Mead, 1968), the coexistence of 'different' persons and groups, so that common and familiar re-enactments are created. Moreover, in the field of school research, the interpretations of the influences on homogenous learning groups do not confirm an advance with regard to school records in relation to heterogenous groups (Fend, 1980).

their future coexistance at school and social level.[8] One of the common conclusions of critical approaches was that the absence of common experiences of difference – visible and non-visible – led to the absence of solidarity and communication of students in school environment. Moreover, it led to respect and recognition of the rights of the 'different' to participation and access to social goods and general social evolution. This proves that the ways in which the 'non-normal' are removed from the group constitute part of social mechanisms, so that societies can keep their awareness of homogeneity and unity (Begemann, 1980/ Luckmann, 1969), while simultaneously, they promote to a great or lesser extent, various stigmatizations that lead to exclusions.

To conclude, the member-nations of Unesco were led to the same findings at the Special Needs Education Conference in Salamanka, Spain in 1994 (Soulis, 2002) the Salamanka proclamation invites governments to intensify their efforts in order to develop an Action Framework so that Inclusion can become reality and the 'School for All':

> […] Schools should help all children, regardless their physical, intellectual, social, emotional, linguistic or other condition. This Framework can include talented children or children with special needs, working children of the streets, remote or nomadic populations, linguistic, national or cultural minorities children and children from not privileged or fringe areas or groups. (Unesco, 1996)

Conclusions: Where *Drama and Intercultural Pedagogy Meet*

Since the nineties, a common concession for Intercultural Education has been that theatre is a significant means for teaching language and learning coexistence that improves empathy and critical thinking (Heath, 1993). For Intercultural Pedagogy that wants to lead every school community to experience concepts such as democracy, coexistence, empathy, respect and critical thinking in order to become school communities of social change and renegotiation, authentic experiences in classrooms

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[8] As far as the conclusions of critical approaches against antiracist and multicultural education, G. Markou (1995: 277) argues: […] without disregarding the necessity and importance of such interventions, we should nevertheless stress their inadequacy as well as some dangers that are entailed. Inadequacy refers to the reasoning by which with the teaching of linguistic and cultural heritage of minority groups, the encouragement of self-understanding and school performance and moreover equality of opportunities in education and society is advanced. Research in different countries have shown that equality of opportunities in education and work is influenced much more by economical, institutional, class, and political factors that exist in a multicultural society as well as by mechanisms of the dominant group to control access. The dangers entailed refer to the fact that the overhighliting of bilingual and multicultural programmes usually divide the vigor of minority students with the result that they do not learn the official language correctly. In a society in which success is gained through the possession of recognized skills, particularly in official language, the consequences for those children are their exclusion for the socio-economic system and their marginalization.

through drama and role playing, help children through the process of the acquisition of intercultural identity.

We believe that drama animator is an intercultural teacher and that an intercultural teacher should work as a drama animator aw well in order to lead pupils to empathy, intercultural communication and the understanding of the other. According to the combined tri - polar model of intercultural teaching, pedagogical actions trough drama and drama animation can have implementations to all poles. So, incisive reasoning that includes access – participation – responsibility and intercultural communication leads, to a school environment based on moral respect and law. At the same time, intercultural teacher simultaneously assesses pupils' uniqueness as persons and their particularity. His/her actions, based on common pedagogical assumptions, show care and concern, whereas his/her strategies always belong to a differentiated teaching. Critical thinking, respect and solidarity, are elements that come out from the experiences with the others and "into the others", through strong feelings of belonging and interaction that a team can only develop according to a pedagogy of communicative globalism and inclusion.

Therefore, a drama animator and an intercultural teacher have the same pedagogical orientations.

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