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Editorial

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a Note from
the Editing
Committee



Dear friends,

We live in a rapidly changing world. We are experiencing the dramatic consequences of climate change; we are watching in awe the invasion of artificial intelligence in various areas of our lives, we are seeing freedoms and rights being violated and diminishing day by day. The same applies to public space, which is constantly shrinking and being commercialised. And, of course, all the brutality and horror of war passes through our screens, with thousands of civilian victims and the constant persecution and displacement of millions of people, who are deprived of their right to land!

In the face of these serious problems facing the global community, the Arts can play an important role in developing empathy and awareness among citizens. Through art, understanding the "other" is effortlessly achieved as a lived practice and we become open to coexisting, living together and co-creating without barriers, prejudices and discrimination. Furthermore, understanding the "other" has emerged as one of the most significant aspects of learning and teaching processes. In dry and arid times, Art is a form of resistance and works as an antidote, because it stimulates the imagination and creativity of all people, whether they are children, educators and artists, or even incarcerated individuals in prisons or psychiatric hospitals.

In this issue, **Maria Dimaki-Zora** and **Asimina Charalambous** examine the way in which gender is represented in 20 plays for underage audiences during the period 2015–2021. They investigate the existence of gender stereotypes and how they reproduce inequalities. The conclusions are not very encouraging for the dramatic production of recent years, because although some progress is observed in the way gender is represented, sexist norms and patriarchal concepts are reproduced in the majority of dramatic texts.

Magda Vitsou and **Kostas Magos** aim to shed light on the positive impact of implementing puppetry and Drama in Education in correctional facilities. In their ethnographic study, the authors investigate the impact of inmates' participation in a non-formal education programme that aimed, among other things, to improve daily life in prison, cultivate their social skills and transform their prior beliefs, which could lead them to change their life attitudes.

Panos Vassilopoulos reports on a case study related to the impact of documentary theatre on teachers' perceptions and the possible influences on and changes in their behaviour as a result of raising their awareness of racism issues. The study includes action research conducted in the school year 2021–2022 with teachers who served in schools of primary and secondary education in the municipality of Aigialeia in the region of Achaia, Peloponnese, in a series of experiential workshops, during which teachers used authentic sources, real events and personal testimonies to approach various forms of discrimination and racist attitudes. The article outlines how documentary theatre influenced teachers' already formed views on issues of traditional and modern racism.

Triantafyllos Bostantzis takes us on a trip back to the 1960s at the Dromokaiteion Psychiatric Hospital, where a pioneering method of group psychotherapy was applied by psychiatrist Dr. George Lyketsos, based on which the inmates of the institution took an active part in rehearsals with the aim of presenting performances of ancient tragedies. The article attempts to outline the psychotherapeutic method, with special reference to the performance of Aeschylus' *Eumenides* in 1965. The performance was given in the open-air theatre at the Dromokaiteion with long-term patients participating as actors. In addition, the article seeks to identify the "Lyketsos method" in relation to the wider field of drama therapy, while attempting to trace any elective affinities with Jacob Moreno's "psychodrama".

Sanja Maljković recognises the methods of staging memories within theatre, using theatricality as a subjective theatrical approach primarily inspired by the experience of Ariane Mnouchkine, Jerzy Grotowski and Pina Bausch. Understanding the working methods of these theatre creators can empower, encourage and help develop subjective methods for a memory-based way of working.

Reading accounts of the summer camps for drama education organised by the Hellenic Theatre/Drama & Education Network reminded **Robin Pascoe** of an early inciting incident when he was working as an intern on a summer camp for children from remote and regional Western Australia while he was a university student. In reflecting on the experience, he thought it important to do more than indulge in an exercise in nostalgia. In his current work as a semi-retired teacher at Murdoch University, he works with students on Critical Incident methodology. In his article he merges reflection and reflexivity as a process of personal professional growth.

The current issue of *Education & Theatre* includes an insert dedicated to the **International Teacher-Artist Partnership – Professional Development (I-TAP-PD)** action plan, implemented in the period 2020–2023, within the framework of the European programme Erasmus+/KA2 - Strategic Partnerships. I-TAP-PD was organised by a partnership of four countries (Ireland, Serbia, the Netherlands and Greece) and followed the principles of an equal relationship between educators and artists. The aim of its implementation was to strengthen important skills of artists and teachers in relation to their personal and professional development. The Hellenic Theatre/Drama & Education Network was the organisation that represented Greece and organised the implementation of the programme and its international research. In this issue, researchers from the programme's four partner countries present different aspects of its course and results.

The Greek research team, **Betty Giannouli, Nassia Choleva** and **Iro Potamoussi**, focuses on the context, organisation and structure of the programme, its implementation by 6 Greek teams and the research planning process they coordinated as well as the actions that have been carried out to date for the dissemination of its results.

The article by **Nikola Koruga, Dunja Đokić** and **Sanja Krsmanović Tasić** presents the research conducted in an educational context in Serbian schools and its results, in terms of the personal and professional development of the participating teachers and artists.

On her part, **Vera McGrath** focuses on 2 case studies from the programme's implementation in Irish schools to highlight the particular characteristics that made up the equal collaboration between artists and teachers, as well as the levels of learning they experienced through the TAP process.

In an interview with **Betty Giannouli** and **Nasia Choleva, Manja Eland**, a visual artist from the Netherlands and member of I-TAP-PD's coordination and research teams, shares her findings and conclusions about the possibilities of partnership between education and the arts created through the programme.

Finally, **Nassia Choleva** presents in detail her doctoral dissertation, conducted at the Aristotle University of Thessaloniki and defended in July 2022. Her research focused on the contribution of a 20-hour theatre-pedagogical workshop for teachers, dedicated to human rights and the rights of refugees. It was conducted with 445 teachers, of all grades and specialties, from 16 Greek cities during the period 2018–2020.

We wish you an enjoyable read!

Sincerely,
The Editing Committee

