

Exploring the myth of “Orpheus and Eurydice” in the classroom with the use of Inquiry Drama Method

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Abstract

This article focuses on the dramatic exploration of the ancient Greek myth of “Orpheus and Eurydice”. Our aim is to approach issues and concepts concerning nature, man and life, with the use of appropriate drama techniques based on the Inquiry Drama method which, through critical thinking and playful, improvised and organized stage exploration, pursues self-consciousness along with the change of attitudes and behaviors for the confrontation of timeless everyday life issues.

Keywords: Orpheus, Eurydice, Inquiry Drama, drama techniques

Introduction - theoretical framework

Inquiry Drama serves as a compelling epistemological exploration that transcends traditional disciplinary boundaries. Within the framework of this pedagogical approach, the act of learning does not merely represent the acquisition of factual knowledge. Rather than that, it becomes a complex epistemic endeavor where students are engrossed in a mode of discovery learning (Brunner, 1966). The interdisciplinary nature of Inquiry Drama promotes a holistic understanding, based on the flexibility of interpretation and the learner-centered perspectives.

The learning process is fundamentally social and in accordance with the theories of Vygotsky (1978). It emphasizes the importance of internalized knowledge that is realized collectively. This collaborative learning process prompts students to engage critically with the underlying assumptions and frameworks of multiple disciplines, thus refining their skills for judgment and fostering epistemological maturity.

Myths, as ancient instruments of moral and existential edification, may become invaluable epistemological devices. They bridge the gap between the abstract and the empirical, between principle and practice, thereby offering a nuanced approach to numerous issues such as the power of love, the human-nature relationship, the transcendental capabilities of music, as well as loss, and humanity’s eternal struggle with mortality. The myth of Orpheus and Eurydice has been selected as the pedagogical nucleus, not only because of its timeless social issues, messages and the ideas of love, faith and death, but also because of the fact that it provides a characteristic example of a “mythical canvas” with multiple abilities of transformation in subsequent compositions, which appeal to the readers and spectators’ expectations and interests.

What renders the myth of Orpheus and Eurydice particularly potent in this educational context is its quality as a narrative infrastructure susceptible to manifold reinterpretations and transformations. These varied compositions not only reflect the expectations and interests of the audience, but also present opportunities for intertextual and multimodal analyses. Herein lies the myth’s epistemological value: its capacity

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to facilitate a reflective dialogue on timeless social and universal issues such as love, faith, and death, thus challenging students to deal with the complexities of human existence through drama practice.

Students are therefore invited to recreate the myth through dramatization, which allows them to articulate and contest the ontological assumptions that underpin it. The aim is to cultivate a richer and deeper understanding that may engage with the ethical and epistemological dimensions of human existence.

In short, this approach to education seeks to align itself with the dual objectives of imparting factual knowledge and nurturing epistemological acumen, thereby creating a comprehensive, ethically engaged, and intellectually rigorous learning experience.

This enriched educational framework represents a bold move towards scientifically conscious pedagogy that recognizes the indispensable role of philosophy and ethics in cultivating informed and reflective agents capable of critical thought and moral discernment.

The myth

Orpheus, born to Calliope—patroness of epic poetry—and Oeagrus, the King of Thrace, represents an archetypal figure that epitomizes the poetic and musical transcendence achieved in intimate connection with nature. His upbringing in the rugged terrains of Thrace, under the tutelage of Apollo and the Muses, imbued him with unparalleled artistic prowess. In his lyrical narrative of the Argonautic expedition, Pindar aptly refers to him as the “father of the shepherds”, elucidating Orpheus’ symbiotic relationship with Nature and Art (Grimal, 1991). As the boatswain of the expedition, his authority extended beyond mere musicality; his rhythms commanded the tempo of the rowers, his music quelled turbulent seas, and he even beguiled the perilous Clashing Rocks, allowing safe passage for the Argonauts. Yet, his role transcended the aesthetic to encompass the sacred; his continuous offerings to gods before, during, and after the expedition underscored his religious function.

Orpheus’ music and voice bore the potency to

captivate both animate and inanimate realms—pausing rivers, stilling waterfalls, and charming all forms of life, including nymphs and other mythological creatures. This mastery, however, takes an unfortunate turn when Orpheus falls in love with Eurydice, a Nymph-Dryad. Their love story culminates in tragedy when a venomous snake bites Eurydice, causing her untimely death before they could consummate their union.

The inconsolable Orpheus resolves to confront the infernal underworld in search of his lost beloved. With his lyre and voice, imbued with the pathos of his love for Eurydice, he manages to arrest the unyielding mechanisms of the chthonic realm—offering fleeting solace to tormented souls like Tantalus and Sisyphus (Tantalus was eventually able to drink water and Sisyphus managed to get some rest, as he stopped the rolling of his rock). His artistic mastery sways even Charon, the ferryman of Hades, and Cerberus, the guardian hound of the underworld, compelling Pluto and Persephone to agree to Eurydice’s return to the realm of the living.

Yet, his quest for reunion comes with an epistemic condition: Orpheus must resist the urge to turn back and look at Eurydice until they both reach the upper world. The condition encapsulates a profound epistemological paradox; knowledge is simultaneously a lure and a limit, a possibility and a peril. In a moment of overwhelming emotional and cognitive vulnerability, Orpheus turns back, thus losing Eurydice a second time. Upon his return to the living, his music assumes a tone of irrevocable loss but also unparalleled beauty—enchanted yet heartbreaking, a bitter-sweet epitaph to a journey fraught with love, loss, and epistemic uncertainty.

The myth of Orpheus and Eurydice offers an epistemological canvas that speaks to the complex interplay between human cognition, emotion, and the external world. It illustrates the perils and promises that accompany our ceaseless quest for knowledge and meaning, capturing the tensions between trust and doubt, certainty and ambiguity. It therefore serves as a compelling narrative core for pedagogical inquiries that aim to navigate the labyrinthine complexities of human epistemology and ethics.

The Inquiry Drama Method

The Inquiry Drama Method, elaborated in the works of Papadopoulos (2007, 2010, 2021), composes the representational attributes of Theatre with the reflexive intellectual engagement of participants during and after the performance. Characterized by its theatrical, psycho-social, interactive, linguistic, and critical-artistic features (Wagner, 1998; Koste, 1985; Bailin, 1998), this method aims to foster physical, emotional, and intellectual development among its participants.

In epistemological terms, the method serves as a fertile ground for explorative inquiry. It cultivates a milieu where cognitive, intrapsychic, and intellectual faculties are nurtured in tandem with a variety of skill sets. These encompass organizational, collaborative, communicative, linguistic, dialogical, creative, evaluative, and dramatic capabilities (Papadopoulos, 2010). Moreover, the application of drama techniques, as delineated by Neelands (1990), allows participants to dramatize and delve into the behaviors and actions of their roles. Priority is given to an experiential grasp of each dramatized act, which in turn illuminates the identities, causations, motivations, and the spatial-temporal context of these actions (Johnson & O'Neill, 1984; O'Toole, 1992; Heathcote & Bolton, 1995). Those participating or not participating in a theatrical role are able to think, soliloquize and converse about everything that happens in the Present, the Past or the Future. By using the appropriate questions and techniques (Morgan & Saxton, 1987), the animator guides the group towards the core of the events, thus offering everybody the ability to express, communicate and highlight the different perspectives of the theatrical roles, the dilemmas and the decisions (Papadopoulos 2010).

Ethically, the method is designed to underscore the intersubjectivity of choices, dilemmas, and decisions that the characters confront. The animator uses questioning techniques (Morgan & Saxton, 1987) to guide participants towards the essence of the dramatized events. This allows for an expressive and communicative forum, enabling the surfacing of various perspectives on the characters' choices and moral quandaries (Papadopoulos, 2010).

Within the educational purview, the method is pragmatically implemented through experiential workshops aiming to augment self-awareness and instigating behavioral and attitudinal transformations. These workshops unfold through four distinct stages (Papadopoulos, 2021), which are mentioned and subsequently analyzed below:

A. CREATING ATMOSPHERE FOR THE GROUP

Variety of games (physical expression, introduction, ice-breaking, observation, etc.)

B. INTRODUCING THE INITIAL ENVIRONMENT

Teacher in role or out of role – participants out of role

- Getting to know the work

Reading and listening to the story/piece of music/ artwork/ watching film or theatrical play

- Getting to know the stimulus

Reading/ listening to/watching a testimony, the narration of a story, an artwork and relevant concepts

C. CREATING THE DRAMATIC - NEW ENVIRONMENT

- First remarks concerning the development of the story.

Exchange of ideas out of role on the dramatic environment.

- Exploration and reflection on the role.

Improvised action – use of theatre conventions and techniques/reflection in role.

- Formative assessment I

Assessment of action leading to comprehension (questions – versions – observations on content and process.

- Shaping the story

Playing episodes out of role, the necessary appropriate for this stage improvised action, creative writing, rewriting the narrative to dramatic form.

- Formative assessment II

Presentation to the group – feedback.

Presentation of the new dramatic text.

Simple, without thorough preparation staging of action.

D. FINAL ASSESSEMENT

Assessment of the efficacy and impact of the action leading to the participants' cognitive and ethical perspectives that leads to the comprehension and catering for new action.

Inquiry Drama serves as a holistic, experientially grounded pedagogical model: not only does it stimulate cognitive faculties but also fosters ethical sensitivities, thereby offering a multifaceted approach to understanding and navigating the complexities of human experience.

A. Creating and establishing group atmosphere. Fostering mutual trust and openness among participants.

This initial phase serves as an 'antechamber', the preparation to the introduction that facilitates the participants' entry into the thematic world of the myth. It is during this stage that sensory and motor activations are deliberately induced to familiarize students with the dramaturgical environment. Various activities, ranging from physical movement and expression exercises to transformational games focused on relaxation, observation, and concentration, are adapted to correlate with distinct textual segments of the myth.

Epistemologically, these exercises facilitate the deep exploration of characters within the context of the myth, thus offering insights into their emotional landscapes and the circumstances fostering those emotional states. Consequently, this phase paves the way for the emergent actions in which the characters' conflicts, adversities, or shortcomings will be manifested. Specifically, these games offer a fertile ground for acquiring multifaceted knowledge regarding the myth's structure, themes, character relationships, internal and external conflicts, episodic breakdowns, and spatial settings. This aligns with the broader goals of the Inquiry Drama Method, which includes fostering cognitive and intellectual growth among participants.

Ethically, the students' engagement in improvisation exercises—drawn from spontaneous inspirations and guided by minimal necessary information—opens the door for moral inquiries. Participants assume roles and employ physical and mimetic expressions to represent various situations. The improvisational activities spring forth from the initial exercises and serve as foundational blocks for the unfolding of subsequent events and scenes. During this preliminary stage, core

ethical and existential concepts such as love, loss, and death can be explored in combination with more aesthetic or thematic considerations like the forest and music.

By enabling students to delve into these layered aspects of human experience, the phase of establishing team atmosphere serves dual purposes: it fine-tunes the participants' cognitive faculties, while it simultaneously sensitizes them to ethical complexities. In this way, Inquiry Drama offers a holistic, experientially grounded pedagogical framework that harmoniously integrates epistemological inquiry with ethical deliberation, thereby enriching the educational process.

Psycho-social and Psychomotor Activities

The following section outlines a series of psycho-social and psychomotor activities, aimed at stimulating cognitive and emotional engagement among participants within the educational environment fostered by Inquiry Drama.

i. Sensory-Motor Exploration of Imaginary Forest Space

In a carefully designed soundscape mimicking a forest (complete with rustling leaves, birdsong, and the sounds of flowing water), participants are instructed to explore this simulated setting by moving at four predetermined speeds: command 0 equates to stillness, command 1 to slow movement, command 2 to slow walking, command 3 to fast walking, and command 4 to running. Concurrently, the facilitator presents visual imagery of both animate and inanimate forest entities, cueing the students to physically embody these elements in real-time. Epistemologically, this exercise nurtures the participants' ability to synthesize multisensory information and translate it into motor actions. Ethically, the activity challenges students to adopt roles as diverse as animals, nymphs, gods, and even destructive agents like arsonists, thus opening a discursive space for ethical contemplation.

ii. Mimetic Representation of Musical Instruments

Participants take turns miming the action of playing a musical instrument in the centre of a cir-

cle, with their peers tasked to identify the mimed instrument. The group then assumes a linear arrangement, resembling a train, where each individual mimics listening to music, with subsequent participants imitating their movements. This offers an experiential exploration of social mimicry and introduces elements of musical epistemology and ethics through the interpretative choices made.

iii. Pair-Based Spatial Navigation

Students form pairs and traverse the room at a pace set by the animator. The individual at the front remains oblivious to his/her follower, who imitates the movements faithfully. Upon a change in pace or direction, roles are reversed. Subsequently, the animator can freeze the action and interrogate the participants, thereby encouraging reflexive and ethical thinking on agency, intent, and the dynamics of follower-leader relationships.

iv. Emotional Touchpoints Through Movement

As participants move around the room to music, they are instructed to physically touch the nearest individual each time the music stops, conveying a range of emotions such as fear, despair, love, joy, and sadness. This task aims to deepen the students' emotional literacy and facilitates an ethical dialogue about interpersonal touch and boundaries.

v. Scenario-Based Movement Exercises

Participants engage in continuous movement across the room in accordance with specific narrative conditions, such as searching for a lost precious item or moving towards a long-lost loved one. These scenarios catalyze emotional and cognitive engagement, inviting participants to confront questions about value, loss, and longing, thereby offering the opportunity for both epistemological and ethical inquiries.

All in all, these psycho-social and psychomotor activities serve as experiential platforms that advance cognitive skills, as well as ethical sensibilities. By combining kinesthetic, emotional, and cognitive stimuli, these exercises offer the ability for pedagogical exploration, aligned with the principles and objectives of Inquiry Drama.

B. Introducing the initial environment. Instigating dramatic ambiance.

i. Group-Based Exploration of Mythological Couples

Participants are randomly divided into groups, with each group given a folder containing a variety of materials—both textual and visual—pertaining to a specific mythological couple (e.g., Odysseus and Penelope, Perseus and Andromeda, Apollo and Daphne, Adonis and Aphrodite). After summarizing the tale of the selected couple, the groups are instructed by the animator to identify a common thematic element across all the stories. This element is then concisely expressed in a word or phrase and displayed on a piece of cardboard in a visible area of the room. Epistemologically, this task encourages participants to engage in interpretative synthesis, while the ethical dimensions of the mythological narratives offer the foundation for ethical deliberation.

ii. Collective Engagement with Narrative Plot Points

Accompanied by the animator, the participants sit in a circle to listen to a recorded narration of a mythological story. During pivotal moments in the story—such as Eurydice's death or Orpheus's encounter with Pluto—the narration is paused, and participants are asked to make predictive assumptions about the story's subsequent developments. After the narrative concludes, participants are divided into three groups and provided with varying textual versions of the same myth (referencing Grafín-Schonfeldt, 2002; Geralis, 1999; Kirdi, 2016). Each group selects a specific scene from their text and describes it. The exercise culminates in a group discussion aimed at comparing the different versions, as well as reflecting on the accuracy of their initial predictions. Herein, both the structural elements of the myth and its diverse interpretations come to the fore, which aligns with both epistemological aims of understanding and ethical concerns of representation and interpretation.

Formative Assessment I:

Reflective Assessment for Cognitive and Emotional Depth

The initial stage of formative evaluation is undertaken to assess the actions and thoughts triggered by the aforementioned activities. Through metacognitive exercises, participants reflect upon various aspects such as the diverging portrayals of the myth by different authors, the impact of auditory versus silent reading, and more. Moreover, they evaluate the dramatic intensity and emotional resonance of the narrative, including the imagery's mnemonic impact. The animator's role is critical in this phase, as they guide the evaluative process by posing questions and stimulating critical reflection.

This formative evaluation phase serves dual purposes. Epistemologically, it seeks to deepen the participants' understanding of narrative structures, interpretative variations, and the mechanics of memory. Ethically, it aims to cultivate a critical awareness of the myth's underlying values, the ethics of storytelling, and the responsibility borne by interpreters and narrators.

To sum up, the activities and evaluations outlined in this section serve as a scaffold for intellectual and ethical engagement, enriching the pedagogical framework of Inquiry Drama with epistemological depth and ethical nuance.

C. Creating and developing the dramatic-new environment. Facilitating the dramatization process through an interactive milieu.

I. Preliminary Narration and Discussion: Bridging Epistemic Gaps and Ethical Understanding

Before engaging in dramatization, it is beneficial to undertake a narrative recitation of the myth under examination, followed by a focused discussion. This procedure aims to facilitate a closer understanding of the characters and provide a decoding of the myth's core concepts and themes. From an epistemological standpoint, the narration serves as an initial foray into the landscape of the myth, furnishing participants with foundational knowledge. On the ethical axis, the discussion allows for an early confrontation with the moral dilemmas and values inherent in the story, thus setting the stage for deeper engagement later on.

II. Generating Action and Reflection: Enhancing Narrative Complexity and Role Familiarity

Participants are divided into groups, each of which selects a sealed envelope from a box. These envelopes contain one of the following scene titles:

1. Orpheus with His Lyre in the Forest
2. The Meeting with Eurydice
3. The Death of Eurydice
4. Orpheus in Hades
5. The Violation of the Condition

Each group's task is to unpack the complexities of the scene, both in terms of its narrative details and its ethical implications. The teams engage in a multifaceted exploration that involves role-playing, reflective discussion, and scenario analysis.

Epistemological Considerations:

The scene titles serve as entry points into specific facets of the myth, encouraging participants to delve into the complexities of characters, plot development, and underlying themes. The use of envelopes adds an element of chance, which in turn injects an additional layer of complexity, stimulating cognitive engagement and the development of interpretative skills.

Ethical Reflection:

Simultaneously, these scenes pose moral and ethical questions that participants must navigate. For example, "Orpheus in Hades" might evoke discussions about courage, love, and the ethics of disrupting the natural order, while "The Violation of the Condition" may interrogate themes of obedience, trust, and personal responsibility. Through acting and reflection, participants not only familiarize themselves with the roles, but also grapple with the ethical dimensions embedded within them.

Technique: Still Image / Frozen Picture

In this technique, each group constructs a tableau vivant or "frozen picture" that captures a specific moment, scene, or concept from the myth, based on the title they have selected. Participants silently take positions that collectively create a vivid visual representation. This tableau acts as a catalyst for emergent roles that may not have been explicitly identified in the myth but are implicit in

its context. For instance, a participant may choose to embody a tree or an animal present during Eurycle's fatal encounter with the snake. As these "eyewitness" roles crystallize, they offer nuanced perspectives that contribute additional layers of complexity to the narrative's plot and character dynamics.

Epistemological and Ethical Implications: The frozen picture serves as a heuristic tool, prompting participants to explore the multifaceted elements of the story. Ethically, it offers a space for participants to assume roles that navigate moral dilemmas or ethical ambiguities within the myth, thus providing a framework for ethical reasoning.

Technique: Thought Tracking

As a complement to the frozen picture, the "Thought Tracking" technique delves into the cognitive and social context of the picture. The animator initiates this phase by posing questions aimed at uncovering the underlying dramatic milieu. These queries may include: "Who are you?" "Where are you?" "How do you feel?" Inspired by the animator's lead, each group further explores the dramatic contours of the picture.

Participants articulate the spatiotemporal parameters (Where? When?) of the picture. Additionally, they ponder on roles (Who?), actions and situations (What & How?), as well as underlying motivations and relationships (Why?).

Methodology for Deeper Inquiry: Each group is tasked with generating titles for other pivotal scenes or pictures that capture the essence of the myth. These titles are then subject to a plenary discussion, culminating in the selection of universally agreed-upon titles that best represent the myth's temporal sequence and thematic depth. The final titles are then displayed prominently in the classroom, serving as referential markers for subsequent phases of the project.

Epistemological and Ethical Implications: This technique amplifies the myth's narrative structure, while simultaneously creating a space for ethical contemplation. Informed by such techniques, participants are better equipped to engage in metacognitive reflection and ethical reasoning, thereby enhancing both their epistemological understanding and ethical engagement with the myth.

Technique: Teacher in Role

The animator dons a symbolic item or gesture to 'transform' into Apollo, the God of Sun and Music. The purpose is to stimulate inquiry about Apollo's mythical student, Orpheus. Participants are encouraged to ask questions exploring various facets of Orpheus' life and character. The animator, still embodying Apollo, then questions the participants about their own relationships with music and sound, guiding them through auditory exercises. This serves as a foundational phase for participants to later incorporate selected sound elements into their theatrical projects.

Epistemological and Ethical Implications: The assumption that Apollo's role allows the animator to facilitate an exploration of authoritative knowledge and the ethics of mentorship, prompts participants to consider the power dynamics involved in educational contexts, both mythical and real.

Object Animation: Participants sit in a circle while the animator introduces the concept that Orpheus' lyre wishes to "speak" through them. Holding the lyre allows each participant to vocalize its narrative, thereby decentralizing Orpheus' story and offering new narrative dimensions. The animator initiates by speaking as the lyre, setting a precedent for subsequent expressions.

Epistemological and Ethical Implications: Animating an object like the lyre introduces a form of non-human agency, prompting ethical questions about objectivity and subjectivity, as well as the possibility of non-human perspectives within narrative constructs.

Technique: Chair of Revelations (Hot Seating)

A participant assumes a role from the myth and sits in a designated "hot seat" to be asked questions from the group. Although dialogue is restricted to a single question per participant, the individual in the hot seat can offer expansive answers, contributing to the collective understanding of the story's social and emotional landscape.

Epistemological and Ethical Implications: The technique serves as an interrogation of character motives and societal norms. Ethically, it probes into individual accountability within a communal context, inviting nuanced ethical evaluations.

Technique: Character Outline

Participants create outlines for Orpheus and Eurydice, marking their internal thoughts and external questions or comments within and around the outline. After silently reading each outline, students read aloud selected phrases, engaging in a dialogic evaluation of the characters' internal and external worlds.

Epistemological and Ethical Implications: The technique facilitates a dialectical method of understanding, allowing for the emergence of multi-perspectival viewpoints. Ethically, it offers a complex view of characters, encouraging participants to explore the moral dimensions of their actions and motivations.

Technique: Guided Imagery

The animator demarcates the physical space using a black cloth, labeling one side as the 'Upperworld' and the opposite as the 'Underworld'. Participants stand on either side, facing away from each other. In alternating turns, individuals from the 'Upperworld' initiate a dialogue with loved ones in the 'Underworld'. Mood-enhancing music can be used to heighten emotional engagement and dramatic tension.

Epistemological and Ethical Implications: This technique serves as an experiential probe into the duality of existence and the epistemic limitations of perceptual realms. Ethically, it offers opportunities for empathic dialogue and emotional expression, questioning the moral implications of the choices made by the mythical characters.

Technique: The Conscience Alley - Contradictory Thoughts / Advice

Participants form a physical 'alley of conscience' where Orpheus must walk through. As he traverses this alley, he is presented with contrasting advice regarding whether to look back at Eurydice before reaching the 'Upperworld'. This serves as a tactile manifestation of inner conflict and ethical dilemma.

Epistemological and Ethical Implications: The alley acts as a metaphysical manifestation of Orpheus' internal dialogue, reflecting the complex epistemological structures inherent in decision-making. Ethically, it calls into focus the

tensions between duty and desire, creating opportunities for moral inquiry.

Technique: Collective Character

Each group assumes a collective role—such as Druid friends, birds, or trees—to bid farewell to Eurydice. Various modes of expression (physical gestures, verbal utterances, symbols) are employed. The animator, in the role of an 'old tree,' initiates the farewell, placing a symbol (e.g., a piece of clothing or a wreath) in the circle's center. Dramatic tension is amplified by background music.

Epistemological and Ethical Implications: This technique serves to highlight the communal aspects of grief and memory, touching upon the ethical considerations involved in collective responsibility and shared emotional landscapes.

Technique: Writing in Role

Participants select from a variety of indicative titles, such as "Eurydice's Letter to Orpheus from the Underworld" or "A Day from Orpheus' Diary," and engage in creative writing exercises to deepen their understanding of character psychology and narrative elements.

Epistemological and Ethical Implications: Writing in role offers an internal view into the psychological dimensions of characters, contributing to a more nuanced epistemological understanding. Ethically, it provides an introspective lens through which moral complexities may be explored.

These techniques synergize to create an educational environment that is both interactive and reflective, enabling a deeper epistemological understanding of mythical narratives as well as a nuanced ethical evaluation of the characters and situations therein. They facilitate a pedagogical approach where myths are not merely stories to be told but complex frameworks for intellectual and moral examination.

Creation of the dramatic text-writing workshop*Preparatory Phase*

In anticipation of actualizing a stage project, a compelling incentive arises for participants to revisit and refine the previously explored scenes. This iterative refinement leverages the knowledge

and insights gained during earlier stages of the process. To initiate the writing workshop, students work collectively to segment the narrative into distinct scenes, using the initial image snapshots as referential guides.

Dialogic Development

The instructor adopts an indirect, yet intentional, pedagogical approach to guide students towards 'open' titles—these titles do not dictate specific actions but rather imply broader contextual settings (Papakosta, 2017: 355). Students are encouraged to draft dialogues for scenes of their choice, aiming for organic integration into their stage improvisations. These dialogues undergo cycles of adaptation: moving from theatrical representation to reflective evaluation, then returning to writing and back to action (Papakosta, 2021: 137). This dynamic flux of activity introduces a diverse range of thoughts and contributions. The emerging text consequently acquires the requisite dramatic elements for its enactment on the improvised classroom stage.

Focused Engagement

Limiting attention to a single scene is strategically important to enable depth in the stage performances within the available timeframe. This focused approach provides room for intricate character exploration and dramatic nuance.

Formative Assessment II: Reflective Evaluation

Evaluation Methodology

The educational trajectory of this workshop is continually monitored through formative assessment. This involves both instructor and student reflections on theatrical roles, to evaluate the effectiveness and impact of the actions produced. These reflective processes are not mere ancillary activities; they are essential for understanding character motivations, plot dynamics, and thematic content.

Pedagogical Significance

In this construct, reflection serves both as a tool and an outcome: participants not only evaluate their actions but also gain deeper comprehen-

sion of events and behaviors. This understanding subsequently informs and enhances future stage improvisations. In a feedback loop, both within and beyond their roles, students pose questions, propose alternative interpretations, and offer observations on both content and process.

Epistemological and Ethical Implications

This layered approach to formative assessment feeds directly into the epistemological ambition to understand the nuanced complexities of narrative and character. Ethically, it provides a scaffolded environment for moral questioning, as students are continuously led to consider the ethical dimensions of their characters' actions and choices.

By interweaving theoretical exploration with practical implementation, this pedagogical approach fosters an academically rigorous, yet creatively liberating environment. The ultimate aim is to engender a multifaceted understanding of narrative structures and character complexities while simultaneously allowing for ethical and epistemological inquiries in an educational setting.

Stage Presentation of the New Dramatic Text: Aesthetic Augmentation and Theatrical Codes

Enrichment through Materiality and Technology

In this phase, participant groups endeavor to embellish their theatrical presentations by incorporating various theatrical codes, including stage objects and music. Utilizing resources such as a 'theatre trunk,' visual workshop materials, and curated electronic folders provided by the animator, participants explore different dimensions of sound and visuals. The adoption of technology, especially internet resources for sound and music, significantly amplifies the theatrical dimensions of the project.

Transformational Aesthetics

The participants exercise agency in determining how to represent themselves—be it symbolically, abstractly, or otherwise—to bolster the thematic messages of their stage presentations. In this aspect, the animator assumes a facilitative role by subtly steering participants towards functional, imaginative, and original expressions.

D. Final Assessment. The efficacy and impact of the exercise on participants' cognitive and ethical perspectives. Multimodal Assessments and Reflective Conclusions

Evaluation Framework

Upon conclusion of the theatrical exercise, the participants shift from their roles to engage in a comprehensive evaluation of both their individual and collective contributions. This process encompasses a variety of expressions—oral or written opinions, emotional responses, and analytical reflections—pertaining to the creation of the dramatic environment and interpersonal relationships within the workshop.

Group-Circle Dynamics

The employment of a group circle serves as a reflective tool, enabling both emotional and analytical appraisal. Participants are free to employ various modes of evaluation, including the recreation of previous actions or their transformation into new forms. This opens the door for interdisciplinary explorations, digital enactments, intertextual compositions, and representations through other art forms.

Multimodal Evaluation

The evaluation phase acknowledges the polysemic nature of experience and understanding. Thus, assessments can be conducted across multiple platforms and mediums, including linguistic (both spoken and written), visual, musical, and digital representations.

Evaluation Booklets

For a more structured assessment, it is advisable to introduce specialized evaluation booklets for both students and teachers. The student booklet should contain both closed and open-ended questions that focus on the individual's understanding of the myth, their subjective experiences, and their collaborative contributions. These booklets aim to triangulate the evaluation process, offering a robust mechanism for both self-assessment and peer-assessment.

This multi-layered evaluation strategy not only serves as an instrumental guide to measure the

outcomes of the workshop but also provides a rich, qualitative glimpse into the experiential and relational dimensions of the learning process. Through this, the workshop not only yields performative and aesthetic outcomes but also enhances critical thinking, emotional intelligence, and collaborative skills among the participants.

Evaluation Tools: Indicative Questions and Multimodal Approaches

Student Evaluation Booklet

Closed-ended Questions: Binary Responses (Yes or No)

- Can I recall and narrate the myth of Orpheus and Eurydice?
- Do I remember attributes of the area where Orpheus originated?
- Can I identify parts of the myth highlighting the potency of love and music?
- Can I recite phrases that I uttered in a role-play?
- Can I recount an event or individual from my life that surfaced during this exercise?
- Can I delineate the disparities between reading the myth and my group's enactment?
- May I propose avenues for research linked to the myth's theme?

Closed-ended Questions: Likert Scale (1 to 5)

- The team's participation level in activities was uniformly high.
- All opinions within the group were attentively considered.
- Self-discovery and mutual understanding were significant takeaways.
- I am interested in participating in similar narrative group activities in the future.

Open-ended Questions

- Students may discuss activities that they either found engaging or challenging and may offer insights into their reasons.
- Students are encouraged to narrate emotions, thoughts, or ideas that emerged at various stages of the exercise.

Teacher's Evaluation Booklet

The evaluation may focus on three primary dimensions:

- a. The effectiveness of the theatrical/pedagogical methods employed.
- b. The psycho-social response and learning outcomes observed in students.
- c. The instructor's own professional and personal development.

Cross-Curricular Expansion-exploitation of Digital Media

Interdisciplinary Activities for Holistic Learning

These activities may extend into subjects such as Music, Visual Arts, Computer Science, and Literature. They serve to enrich the core pedagogical framework through feedback, evaluative metrics, and metacognitive processes such as:

- Artistic Exploration: Groups search the internet for artworks or musical compositions inspired by the myth and present them to the class.
- Library Enrichment: Students augment the classroom or school library with related books and assume responsibility for presenting these to other classes.
- Digital Storytelling: Selected scenes from the myth that were particularly impactful can be illustrated using digital comics applications like Pixton or transformed into digital books using Book Creator.
- Word Clouds: Groups choose an oral or written production task from the phase dedicated to creating a new theatrical environment. They then generate word clouds using tools like Wordle and WordItOut, selecting terms of both conceptual and emotional importance.
- Audio Dialogues: Using Vocaroo or similar online recording platforms, students record some of the dialogues they developed during the writing workshop phase. This aids in enhancing articulation and communication skills.

This multifaceted approach to evaluation and cross-curricular activities serves to gauge the immediate educational outcomes, while it simultaneously functions as a conduit for broader personal and academic development.

Conclusion

This proposal elucidates the profound influence of utilizing drama techniques and stage practices within the framework of inquiry-based dramatization. Such methods serve to enrich the students' cultural literacy by immersing them in the anthropocentric nucleus of the Greek tradition. This engagement consequently fosters the growth of their imaginative faculties, emotional sensitivities, and resourcefulness. The inherently poetic constitution and vivid imagery of the Greek myths resonate with the students' empirical realities, thereby elevating their aesthetic sensibilities.

Furthermore, myths, by virtue of their deep-rooted focus on the complexities of human nature, act as experimental laboratories. Such engagement facilitates the extension of the participants' intuitive horizons. When these myths are collectively explored in a theatrical context, they serve to refine and broaden the students' social perceptions (Kontakos, 2003).

The integration of this approach within the larger framework of multimedia utilization and multi-literacy pedagogy equips young learners with strengthened critical thinking skills. In this light, the ancient Greek myths are transformed into invaluable catalysts that imbue students with a sense of cognitive flexibility, creative inventiveness, and dynamic communication capabilities.

The multifaceted pedagogical approach outlined in this paper not only enriches immediate educational experiences but also provides a fertile ground for the holistic development of both intellectual and emotional intelligences. Thus, the techniques and methods detailed herein contribute significantly to the evolving field of educational philosophy and practice.

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