

**CITIZED – T 1.2**

**REPORTING GRID FOR THE CASE STUDY**

**THEATRE-IN-EDUCATION: ‘KREXX’**

**Section 1: PARTNER INFORMATION**

<b>Name of the partner</b>	<b>Directorate for Learning and Assessment Programmes (DLAP), Ministry for Education (MFED), Malta</b>
<b>Contact person</b>	<b>Mr David Degabriele – Assistant Director</b>
<b>Researcher(s)</b>	<b>Mr John Attard – Education Officer (Drama)</b>
<b>Methodology used to conduct the research</b> <i>(please explain how you conducted the research, whether you used qualitative and/or quantitative research; primary and/or secondary sources)</i>	We used the teaching and learning of Drama to present different situations to students and at the same time give ample space and opportunities for students to discuss and analyse their understanding of the subject, encourages, and engages in positive criticism and instil creativity. These different projects were aimed at students from 6 to 16 years of age. (different projects, on different topics, for different age groups)

**Section 2: CASE STUDY**

<b>Name/Title of the initiative</b>	<b>THEATRE-IN-EDUCATION: ‘KREXX’</b>
<b>Level of implementation</b> <i>(more than one field may be indicated)</i>	<input type="checkbox"/> International <input checked="" type="checkbox"/> National <input checked="" type="checkbox"/> Regional <input checked="" type="checkbox"/> Local <input type="checkbox"/> NGO(s)’ initiative <input checked="" type="checkbox"/> Bottom-up <input type="checkbox"/> Other <i>(please specify.....)</i>
<b>Country/organisation in which the initiative is/was implemented</b>	<b>MALTA</b>
<b>Region, city, or area of implementation</b> <i>(if relevant)</i>	The whole country – the Maltese archipelago (Malta and Gozo)

<b>Local institution/organisation or other relevant settings</b>	Compulsory education Years 7-11 (Form 1 to Form 5) covering State Middle and Secondary schools in Malta and Gozo
<b>KEY WORDS</b> <i>(please identify some key words that identify the policies' topic area)</i>	Survival, Peace, Govern, Decisions, Anti-bullying, Good Manners, Sea Pollution, Illegal immigrants, Qualities of a good leader, Respect, Democracy, Inclusion, Team, Human Rights, Media, Respect, Voting, Responsibility, Participation
<b>Scope of the initiative</b>	<p> <input type="checkbox"/> Teachers' training policies  <input checked="" type="checkbox"/> Policies generically directed to students and citizens which include tools for teachers  <input checked="" type="checkbox"/> Curricula-related policy  <input type="checkbox"/> WSA- related policy  <input type="checkbox"/> Partnerships: <i>please specify</i> .....  <input type="checkbox"/> Other.....         </p> <p> <b><u>Short description</u></b>          This project is composed of a play (Drama) that exposes different topics from the society at large and gives time for students to analyse and decide which is the best way. Furthermore, the students themselves try to find the best way out (solution) of a problem with the least negative impacts possible. After the discussion, the audience following the performance needs to decide what should be done and the actors must continue according to the decision taken as if their own.         </p>
<b>Which needs/problems does this initiative address(ed)?</b>	The aim of this initiative is to help students think and reflect about the things that keeps society moving forward. They become aware how being judgemental hinders good decisions. The audience focuses on the good qualities that different people may have and how to use them to the best effect. Keeping everything in its perspective gives a clearer picture.
<b>Description of the initiative</b> <i>(please provide a full description of the policies by addressing issues such as: implementing actors, targeted actors, period of</i>	KREXX ( <i>Crash</i> ) is a Theatre-in-Education (TIE) Project for students between 11 and 16 years. The focus of the play is <i>SURVIVAL</i> and all decisions taken by students from thereon are based on this aim.  <b><u>Plot</u></b>

*implementation, funds, objectives of the policy)*

In short, the story of the play is that after a plane crashes in the sea there are five people (businesswoman, priest, lawyer, murderer, and an autistic person) arrive on a very small rock with very little space were to stand bringing one thing each with them and they must survive on the rock until help comes their way. There are many decisions they must take:

1. What will they do with the things brought with them? Share? Everybody keeps them to himself/herself? Put all things together and these belong to everybody? Barter?
2. Decisions must be taken on the rock or else there will be chaos. After each character gives some history about his/her situation students should elect a leader from the five people on the rock. Majority wins.
3. Space is very limited on the rock, and while their food storage from the plane comes with the current towards their rock. What should they do? There is no space for the characters should they let it go? Should they keep it? Where should they put it?
4. While waiting to be found, they are producing rubbish which they do not need. The rock has very limited space. Throwing things at sea will pollute it. What is to be done?
5. A body still alive floats near the rock. What should they do? Would knowing the person make a difference in the decision taken? Is there one policy for all?

All these are discussed during the play and decisions have to be taken with the help of the audience. Finally, a helicopter arrives, lowers a rope ladder and they start climbing up.

### **CHARACTERS**

As mentioned above, there are 5 characters taking part and the ideal thing is that we have a group of teacher-actors who can discuss with students. Besides the five characters there is also the Discussion Controller who mediates the discussion between the audience and between the audience and the actors and even count the votes and pronounce the outcomes of each decision.

### **IMPLEMENTATION**

Ideally these type of TIE projects work with an audience not more than 100 each time to have space for all to discuss and give their different opinions. The suspension of belief helps the audience to feel important in discussing and deciding what is to be done. They also have to think beyond the usual decisions taken and they themselves after analysing all the factors work their way to a decision. In Malta it takes about one month doing the performance 2 times each day for all students to be

reached. This project has been done in different formats: There was the very basic format where the least possible number of props were used and the group visited the different schools and did the project in the schools. But as experience has shown, it is better to have one centre where a good Theatre space with professional lighting and sound could be used, and a set is built. The audience at the Theatre are much more into the experience and it is reflected in the ideas and discussion carried out.

Furthermore, after the play is over, students are given the task of either improvise or write a short script of the reunion of the characters one year after the Crash happened, in remembrance of the adventure they had had together, and think what they would believe that the characters would talk about. This is an important aspect of the implementation because it reflects on the level of in depth understanding of the students and reflect how such an experience is life changing to the characters and even to themselves now that they had time to think and decide about it.

### **FUNDS**

In our case funds make a lot of difference for renting a proper theatre, work props and set, film editing of the crash and other projections to help in the discussions. Since we are a governmental institution, we have a very limited budget which we try to use in the best ways possible.

### **POLICIES**

As already mentioned above there are many topics that focus on Citizenship. Students are given also some working pack that they work in their respective schools and classes after discussing more the different topics of the project. It has shown that the discussion started in the Theatre during the TIE, make students think and it shows when discussing back in class because they continue dealing mentally with the problems and decisions.

What was also noted is that there are many other topics one can add to this TIE with very simple changes e.g. value of money on the rock, who is the most influential the one with money/ Or the one with food and drink? Can recycling be a solution with regards the rubbish produced? What is the position on Capital punishment? Does being a victim or a perpetrator make look at different aspects?

As seen from above, the aim of this project is to educate students with and develop citizenship qualities, mainly focussing on:

- empathy,
- collaboration,
- positive engagement & dialogue,
- social entrepreneurship

	<ul style="list-style-type: none"> <li>• democracy and</li> <li>• active participation.</li> </ul>
<p><b>Evaluation and impact</b> <i>(Please specify what impact this policy could have and cite any relevant impact reports if available)</i></p>	<p>From the feedback we collect from the students, the feedback by the teachers in schools and the answers we get from the students/audience proves that the project's outcomes reach its aims and its objectives are met. We collect various notes from students to help us change projects to be more focused on their age group.</p>
<p><b>Longitudinal dimension of the initiative</b> <i>(please specify whether the policy evolved throughout its implementation)</i></p>	<p>This project has been in the making for a few years. Throughout its lifecycle, finetuning and updates have been implemented to further expand the components of citizenship education. An example is to include the topic of special needs through Autism to engage and promote 'inclusion'.</p>
<p><b>Dialectical dimension of the initiative</b> <i>(please specify any relevant debates concerning the policy: public opinion's reaction, debates in Parliament; reactions of local communities; etc...)</i></p>	<p>N/A</p>
<p><b>Critical aspects in the implementation of the initiative</b> <i>(if any, please specify how the critical aspects were detected)</i></p>	<p>By encouraging students to discuss, own, develop, decide, and perform, a number of issues cropped up from time to time and which required addressing by teachers. An example is the issue of gender.</p>
<p><b>Upscaling potential</b> <i>(please explain whether the initiative has the potential to be reproduced on a bigger scale in the future)</i></p>	<p>From the feedback obtained it shows that this project is also good for adults and they can discuss more the topics in question. It was tried once with older adults and it worked nicely, and it was also tried with younger students 8-10 year-olds and it also worked but not on the same level as older students and adults.</p>
<p><b>Innovative elements in the initiative</b> <i>(please list some of the initiative's elements that can be considered as innovative)</i></p>	<p>The development and progress of the play/performance is established and planned, democratic process involving the main target audience culminating by a voting process. The use of audio/video projections during the performance is a first which made possible the 'parallelism' between the life on the rock and the Maltese real life.</p>

<b>Challenges addressed</b>	<p>Challenges addressed are to make students understand the importance of basic decisions and help them build a frame of mind to think as if in the situation and decide as if their lives depended on it.</p>
<b>Any other relevant comments/details or information</b>	<p>We educators and Education Officer at the Drama Unit conduct a lot of work on Citizenship education and Education for Human Rights. To mention but a few: Anti bullying campaigns, sexual consent, the pitfalls of the internet and its best practices, respecting our heritage and our families, the importance of sharing, etc. These topics and more are presented for students to analyse and think about them before they will have to decide when their life will depend on them.</p>
<b>References</b> <i>(if available, list the references used to conduct the analysis)</i>	<p>History of the Drama Unit – Malta (1979 to the present day)</p> <p>Learning outcomes framework of Malta - <a href="https://www.schoolslearningoutcomes.edu.mt/en/dashboard">https://www.schoolslearningoutcomes.edu.mt/en/dashboard</a></p>
<b>OTHER DETAILS</b>	
<b>Contact person(s)</b> <i>(if available)</i>	<p><b>John Attard – Education Officer</b>  <b>David Degabriele – Assistant Director</b></p>
<b>Web link(s)</b>	<p><a href="https://www.facebook.com/DRAMA.UNIT.MALTA">https://www.facebook.com/DRAMA.UNIT.MALTA</a></p>
<b>Filled by</b> <i>(name, institution and email)</i>	<p><b>John Attard, Education Officer (Drama),</b> Drama Unit, DLAP-MFED Malta. E-mail: <a href="mailto:john.attard@ilearn.edu.mt">john.attard@ilearn.edu.mt</a></p> <p><b>David Degabriele, Assistant Director (Curriculum),</b> DLAP-MFED Malta. E-mail: <a href="mailto:david.degabriele@ilearn.edu.mt">david.degabriele@ilearn.edu.mt</a></p>
<b>Challenges faced in analysing the policy</b> <i>(if any)</i>	