

Process Drama as a Form of Cooperative Learning

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Abstract

Contemporary educational practice demands that we seek new strategies in articulation of lessons and realization of educational aims. These new approaches are necessitated by the post-modern times we live in, with all the pertaining cultural, economic, political, technical and technological changes. The role of the institutions has been revised, as well as the roles of parents, teachers and pupils. In the time we live and work pupils' achievements are described and measured according to competences. Some of these numerous competences stand out as an educational ideal: critical thinking, cooperative learning, assuming responsibility, ability to act as individuals and members of society. Such achievements are also prescribed in the curriculum, more precisely, in the National Curriculum Framework.

Cooperative learning, where pupils organized in groups join forces to learn during their school lessons, is often viewed as an especially interesting and productive learning method. The atmosphere among pupils who learn through cooperation is characterized by positive interdependence, that is, they are aware of the fact that the only way for them to succeed is by joining forces.

Process drama is a method of using drama in education. Absence of an audience is one of its characteristics. As it does not focus on performance but on examining and searching for answers to questions (issues), it represents a method for quality teaching and learning, which is exactly why it should be an integral part of the National Curriculum Framework.

This paper posits a theory that process drama is a form of cooperative learning because the important characteristics of process drama and cooperative learning overlap. Therefore, their common characteristics, such as the teacher's/leader's different engagement, changing of the fixed patterns of thinking, acting and reflexive observation will be listed, compared and explained using a comparative method. The purpose of this paper is to offer a method suitable for the requirements of contemporary school classes.

Key words: *competences; contemporary teaching methods; drama in education; NCF.*

Introduction

Contemporary school, and first of all contemporary pupils, require new forms of teaching and motivation for acquiring and processing contents foreseen by the curriculum, that is, the *National Curriculum Framework*. School and all the education stakeholders (teachers, pupils, expert associates and principals, as well as parents) are faced with new challenges - school must be based on knowledge which can be applied in the pupils' lives, pupils must acquire certain competences and be ready for the labour market, as well as for life after finishing school.

Moreover, an increasing number of pupils attending regular schools require some kind of adjustment, either because of learning or behavioural difficulties. In the pedagogical sense, inclusion is completely justified, but it surely represents an additional challenge for the teacher. The challenge is even greater if we consider the fact that such a class can also be attended by exceptionally gifted children, for whom the teacher must undergo special preparation for the lesson.

Besides, we certainly cannot talk about Croatian schools at the level of the pedagogical standard. In some schools, classes are taught using smart boards, whereas in others, the regular, mostly green, blackboards are still in use. There are classes of 15 pupils, but there are also those of 30. In addition, most of the classes in our schools are taught frontally. Frontal teaching, of course, is not bad. Sometimes it is the best option, but it must not be the only one, especially not for the modern *generation Z*.

In these post-modern times of *fast-food* families (families who communicate superficially and often use contemporary means of communication instead of the spoken word), school is becoming a sort of a surrogate parent and often must provide for its pupils in a manner in which their parents or guardians do not.

Therefore, contemporary school must take numerous factors into consideration and bear them in mind in order to become a place of success for all of its pupils. The road to that finish line is paved with competences which have not been complemented by the subject curricula so far.

Such a situation, combined with the changes which are taking place in our society at a fast pace, has brought about both the upbringing and education crisis, which seems to be an increasingly contemplated topic. Some authors see the widely accepted name "upbringing crisis" as a chance to refine science: "The science of pedagogy is undergoing a sort of a catharsis: between glorification and negation, crisis and expansion, contradiction between theory and pedagogical practice" (Hrvatić, 2013, p. 152). This author finds the arguments for stressing the need for changing the traditional pedagogy in "creating a new paradigm based on the correlation of pedagogy and culture, and towards viewing life and the world from several perspectives and philosophical points of view, where the pedagogical manner of thinking and school organization change from an (overly) accentuated cognitive aspect, towards social relations, democratic participation, cooperative learning and educational values" (Hrvatić, 2013, p. 153).

Therefore, these are the times when we question learning and teaching paradigms, look for new strategies and methods, and articulate different class aims. Contemporary class, due to all of the above mentioned, requires different manners of teaching and learning, and it must, among other, also develop cooperative forms of learning which can be achieved by applying methods which might not be new or unknown in the world, but are certainly underutilized in Croatian schools. This primarily concerns process drama.

Process Drama - Definition and Characteristics

The beginnings of process drama and activities of drama in education in Croatia date back to the end of the 1990s when the Croatian Centre for Drama Education was established and when several drama workshops were held by foreign and national experts. Croatian drama teachers go to EU countries with long traditions in drama pedagogy and transfer their knowledge to the interested parties.

Owing to the testimony of one of the very important participants and initiators of those changes, we gain insight into what drama in education is, which methods it uses and how it is defined. Krušić (2014) states that the workshops held in Croatia and abroad, as well as the introduction to expert literature concerned with drama pedagogy, enable Croatian drama teachers to become acquainted with the basics of educational theatre, encompassing the following techniques: the teacher in role, the mantle of the expert, the forum theatre, theatre of the oppressed (live images, freeze frames), and process drama both as a technique and pedagogical genre.

In that article, the author also calls process drama the main genre of drama for education, and Iva Gruić's book *Passage into the Imagined World - Process Drama or Emerging Drama* the peak and conclusion of that period (Krušić, 2014).

The term "process drama" is based on the material characteristic of this form of educational drama, which is that the revival of the dramatic world takes place through a process. In the process drama, "creation, playing, experiencing and contemplation of the dramatic world and the events in it are completely interdependent and take place practically at the same time. In that sense, process drama would mean emerging drama, drama which grows, develops" (Gruić, 2002, p. 18).

There are several exceptionally distinct characteristics of process drama: a) **participation of all the participants**, b) **the teacher actively participates in the process itself** (teacher in a role), c) **absence of an external audience**, d) **it is composed of episodes** and e) **it is organized in stages composed of dramatic plays and non-dramatic episodes** enabled by getting out of role.

It is exactly the participation of all the participants that O'Neill singles out as a characteristic feature of process drama. "Process drama as a method of educational theatre has, among other, one exceptionally important feature, and that is that all the participants participate in the dramatic activity. Guided through various assignments, participants improvise and act so as to create and build the world of a dramatic event" (O'Neill, 1995, p. 118).

The other specific feature of process drama is the **teacher's active participation** in the dramatic play itself and the emerging world. Such a dramatic technique is called "teacher in role", and it was designed by the English drama teacher Dorothy Heathcote. Teacher in role is a drama technique which enables the teacher to enter the dramatic world in the desired manner, and depends on what s/he wants to achieve as a superior, equal or subordinate to the characters from the created dramatic world. Therefore, the teacher can participate in the process of creating drama from within and from the outside, under the only condition that s/he may not be taken over by the dramatic world because, by doing so, s/he would endanger the entire group's work. The teacher assumes a role only and exclusively with a clear goal - what s/he wants from the group in the process, that is, what s/he wants to achieve. That technique is an excellent and *economical* manner of immediately introducing pupils, that is, participants, to the emerging dramatic world. Using that technique, all of a sudden, the participants find themselves within the framework of the dramatic world without getting the details through long narrations or some other form of exposition, that is, a certain introductory part that would introduce the participants to the dramatic context.

Of course, this technique requires the teacher to have competences which are necessary for designing the class by virtue of process drama and which were recognized and defined by renowned drama teacher a long time ago. More precisely, "They (teacher of drama in education, author's note) must have the competence of structuring a lesson, not only for transferring information but also for shaping the shared learning experience. They must have certain powers of observation, perception and organization. They must be process-oriented. They must be capable, not only of answering the participants' questions, but also of shaping questions that would encourage the participants to ask even more significant questions" (Morgan & Saxton, 1987, p. 6). A few years before that, our eminent drama pedagogue, Zvezdana Ladika, made a list of professional profiles to be embodied in a drama pedagogue: "A director of a children's drama studio, the leader of a school drama group must be an expert as well as a pedagogue and psychologist" (Ladika, 1970, p. 87). It has to be added that these profiles, as well as the previously mentioned characteristics, are a must also for a good teacher.

To be able to use the dramatic world to reach the set goals with joint efforts, the teacher's task is to introduce all the participants to that world by selecting the adequate strategy to make the emerging world truly a world of all the participants. It is not easy to achieve agreement, joint work and cooperation as well as respect for the rules of the form, but it is a precondition for creating the dramatic world of process drama. It is without doubt that process drama, and thus also drama education, encourages the teacher to be creative, search for new methods and enable the pupils to participate in the work as associates. The teacher becomes a co-organizer, and pupils are holders and creators of the entire lesson, and they are included in the class process to the extent that suits them.

Since both the teacher/drama process leader and all the pupils participate actively in their joint efforts, process drama does not have **classic audience**. The audience is absent because the purpose of such work is not to represent dramatic creation (although this can be the purpose), but the pupils' integral development in the process of creation of the dramatic world.

Another characteristic of process drama is its **episodicity**. According to Gruić (2002), episodes are some sort of rounded units, which do not refer to the level of the story, but the level of functioning of process drama. Accordingly, episodes are about working in/out of role, changing the group role into an individual one or playing in pairs, changing the place or time of an event, etc.

It is exactly this episodicity in building a world that makes process drama ideal for school and application in class because it makes it possible for a certain teaching or inter-subject topic to be granted the amount of lessons it requires without the fear of losing too much of the planned time on reminding the pupils about what we did and *where we left off*, because by alternating, e.g. freeze frames in a very short time frame, we can give them a summary of everything done so far and enable all the pupils (even those who missed the previous class) to continue with the work at a quality level.

The episodicity of the process drama which makes it possible to continue the work, as well as to stop it to dedicate time for the discoveries made during the process, contributes to understanding the world we live and work in. It is exactly this reflexivity that is an integral part of this drama process, and, at the same time, an educational requirement which cannot and must not be ignored. The internalization resulting from contemplating the played, seen or read content generates permanent knowledge, changes the patterns of thought, influences attitudes and the experience of the society we live and work in.

The episodicity builds on the last important feature of the process drama, and that is the **alternation of dramatic and non-dramatic episodes**. We use dramatic episodes to build worlds, establish relationships between characters, question, search for solutions protected by roles and the world we had created. Non-dramatic episodes serve as a bypass towards the real world and, with the help of the experience we gained by playing, we contemplate a world we actually live in, make value judgements, realize what is good and appropriate, and what is bad.

The dramatic world emerged from the process drama is not externally determined, but self-defined. In fact, the participants are constantly strung between representing experience and being in the experience. Whereas the audience in a theatre waits for something to happen, participants in the process drama create events and thus at the same time populate both the real and imaginary world (O'Neill, 1995).

Such parallel participation, that is, being, is best portrayed by August Boal's (Brazilian director, writer, creator of the forum theatre and political activist) notion of *spectactor*, and definitely represents a new theatrical contract between the actors and the audience. The participant in the process drama is not expected to be talented

at acting or acquainted with the processed topic, but only to be serious in his/her approach in order to achieve an authentic drama experience.

In addition to everything mentioned above, it has to be noted that process drama is based on group roles, less often on pair work and very rarely on individual work. Therefore, for the functioning of process drama, all the participants must cooperate because it is exactly the joint decision-making that pushes the course of the process forward. When they apply process drama, pupils realize that we can achieve our goal only by working together and that we all depend on each other on the road to achieving the goal.

This form of drama work offers the possibility of simple implementation of joint activities because the implementation requires one classroom from which all excess furniture will be removed, and all additional material is not prepared by the teacher/leader, but it is largely a by-product of the processes provided by the participants/pupils (e.g. diary notes, letters, etc.).

In addition to the simplified technical organization and implementation, process drama has another big and, in the contemporary schooling system, sometimes decisive advantage - the pupils think this kind of work is fun. The pupils not only love this type of work (according to the author's experience), but also realize how useful it is. And their question *What's in it for me?* certainly must not be interpreted as a lack of manners and respect for authority, but a legitimate question the pupils must be provided an answer to so as to ensure their motivation for work.

What needs to be singled out as another exceptional advantage of process drama is closely related to the science and practice of pedagogy which teach us that evaluation and self-evaluation are important components of every work. In the process drama, pupils get the feedback immediately, during the process itself, when they realize their ideas and suggestions were (not) accepted in the group. In such manner, they learn to influence others, engage in quality and reasoned discussion, learn how to present their ideas properly, they experience something and perceive something as if they were in *someone else's shoes*. By working in such manner, the group can become a powerful source of creative ideas and effective critique, claim O'Neill and Lambert (1982).

It seems that these exactly are the requirements put before us, through the *Curriculum*, both by contemporary pedagogy and all other scientific disciplines involved in child development, functioning and learning.

Due to all its characteristics, process drama can also be viewed as a form of cooperative learning and contrary to frontal teaching, which is still widespread. By comparing cooperative learning and process drama an attempt will be made to prove that particular thesis in the next chapter.

Why is Process Drama a Form of Cooperative Learning?

Contemporary pedagogical approaches point to the necessity of creating an educational environment which accepts differences and individual specificities of

each pupil and of creating conditions in which each pupil can realize his/her potential and develop himself/herself. One of the ways to fulfil such requirements is to organize classes by applying cooperative learning.

Before defining cooperative learning and comparing the important features of cooperative learning and process drama, it would be important to describe in brief the manner of work in order to provide the reader with the best possible image of process drama. Just like in any other form of educational work, in the application of process drama the goal or goals such work aims to achieve should be determined as well. In addition to the goals, it would certainly be desirable to define the methods of evaluation and self-evaluation. The planning phase includes the design of activities for pupils and the leader. By assuming a role, the teacher immediately introduces the participants into the dramatic world and gives them (drama) assignments. The teacher confronts her/his pupils with situations for which they must find the most acceptable solution by applying dramatic techniques such as improvisation, freeze frames, inner monologue, etc. In the application of this manner of work, non-dramatic stages of reflection are very important when pupils, with the teacher's help, evaluate the offered solutions which they had reached by cooperation, that is, cooperative learning.

Cooperative learning is defined as "pupils' joint work for the purpose of achieving common educational goals" and "it enables an efficient acquiring of academic knowledge and abilities as well as social skills" (Johnson & Johnson, 1989, as cited in Markić, 2013).

Bognar (2006) warns that the notion of cooperative learning first appeared among American scientists. However, in European didactics, this notion was previously established in the phrase "group form", although the notion of cooperative learning in fact stresses the quality of the relationship that such form must cultivate.

Kadum-Bošnjak (2012) warns that there are authors who believe that not every group work is at the same time cooperative learning, but all of them agree that cooperative learning happens in a group and that there are a few preconditions which confirm that the matter at hand is cooperative learning: all the members of the group are working on the realization of a common assignment; the success of the group depends on each member; and the success of each member depends on the success of the group. According to these determinants, **is process drama a form of cooperative learning?** A comparison of these forms of work and search for their common characteristics will be used to prove it is.

Cooperative learning is "defined by work in small, cooperative groups composed of pupils of various academic achievements and, if possible, of various genders and races, connected by a common goal of mastering particular academic content. Both the teachers and the pupils must have the required competences for the application of this contemporary form of work" (Reić-Ercegovac & Jukić, 2008, p. 69).

And this is how groups are formed in the application of process drama. In fact, depending on the atmosphere and the pupils' relationships within a particular class,

the groups for drama work can be formed by random selection, the pupils can be allowed to form groups by themselves or the leader can form the groups according to his/her plan, bearing in mind the reasons why he/she wants to direct certain pupils to work closely.

The competences of the teacher, i.e. teacher in process drama, were already mentioned, and, as regards the pupils' competences, they are generated, or more correctly, activated spontaneously. The pupils' first impression of this manner of work depends on a large number of factors; however, in my experience, the pupils accept this form of work very quickly because it represents a shift from the standard practice in our classrooms - frontal teaching and the pupils' passive role. If we take into consideration the other feature of cooperative learning - that implies an active role of both the pupils and the teachers - we realize that process drama represents a form of such learning.

In psychology, cooperative learning is a model of teaching and working in groups "in which each member of the group participates with his/her personal share in the group's joint result. In that way, the group's result becomes a reflection of the differences of its members, producing a rich, efficient and creative result" (Nikčević-Milković, 2004, p. 49). According to these determinants as well, process drama really is a form of cooperative learning because each participant/pupil contributes according to his/her capabilities and to the extent to which he/she is willing to participate. So, the end result is a creative product of the efficient work which creates a feeling of successfulness and satisfaction in most of the participants in the process drama.

It must be mentioned that cooperative learning is based on the theory of positive social interdependence. Social interdependence is based upon the members of the group realizing that they need each other in order to properly carry out their common assignment. When they realize this, the group knows that it cannot succeed unless each of its members succeeds. Negative interdependence is a feature of competitive learning where each individual realizes his/her goal only if he/she is better than the others.

It is exactly this social interdependence that conditions the creation of a dramatic world through process drama. It is without doubt that the performance of drama assignments requires common energy and successful carrying out of assignments (in the sense of quality) depending on the enthusiasm and involvement of its participants. Since all the participants can choose how to act something out, it is also essential to respect all the participants and their choices in the drama interactions. That is because cooperative learning is not only based on the positive interdependence but also on individual responsibility.

It is a known fact that the pedagogical idea of a quality school is also based on the theory of choice. Glasser (2005) thinks that it is utterly necessary to teach pupils based on the theory of choice, and the key to success is to train the pupils for self-evaluation because that minimizes the need for coercion. Moreover, in Glasser's quality school,

various forms of cooperative learning become the basic form of organization of learning, desirable behaviour is rewarded, and coercion and criticism are abolished.

Furthermore, Glasser (1999) thinks that schools must be a place where pupils learn to help each other by virtue of cooperative learning, so he welcomes all types of art to quality schools, because art, and especially music and drama, introduce the pupils to cooperative learning. He also warns that education should become more popular and connect school and life. It has to be pointed out, as several times before, that by applying process drama and role playing pupils learn how to act in the real world.

A quality implementation of cooperative learning largely depends on the atmosphere in which it takes place. In fact, "by organizing cooperative learning in a quality manner, the teacher can create such conditions in which the cognitive, conative and psychomotor aspects of personality of each child will develop" (Reić-Ercegovac & Jukić, 2008, p. 69). However, cooperative learning includes a permanent interaction among pupils, as well as between pupils and the teacher for the purpose of acquiring new knowledge and experience. For the exchange of information and learning to be efficient, a positive and motivating environment is necessary in which each pupil's personality will come to the fore regardless of any differences" (Kadum-Bošnjak, 2012, p. 187). In the present paper the emphasis was on the atmosphere and personal success of each pupil during each session where reality was played through drama. The author's presumptions were confirmed through discussions with the pupils and a short anonymous survey. More precisely, a positive atmosphere is created in classes where contents are acquired through process drama, and most of the pupils in this survey felt extremely successful.

In interpreting the results of the survey of students' attitudes toward cooperative learning, Bognar (2006) mentions several reasons why students gave a positive evaluation of the didactics class within the framework in which he organized cooperative learning. He stresses that cooperative learning is efficient because it encourages acting and it gives the participants a more active role. Therefore, the pupils who learn through cooperation are expected to act, not to participate passively in the class processes by taking notes. That is another reason why process drama is considered to be a cooperative form of learning - it demands that the pupils are at the highest level of activity; they learn by listening, watching, talking, writing, but also by doing.

Moreover, in his work Bognar (2006) points out that after a certain period the pupils presented their work through small ceremonies called *celebrating learning*. In process drama, we also talk about various forms of presentation of results, which can happen during any class, after a longer period of research or at the end of the entire workshop. What is especially valuable in these small celebrations of the work done is that the interesting drama etude can be credited to all the participants equally, and that the interaction between the participants promotes success of others, all of

which contributes to building self-respect. And these small drama etudes certainly deserve to be called celebrations because pupils observe each other and each other's performances very carefully, whether from the role of a spectator or performer, they enjoy the performances and reward them with applause.

Besides, such small class performances undoubtedly affect the improvement of social relationships in a class, and this is an argument which additionally speaks in favour of understanding process drama and applying it in school as a form of cooperative learning.

Cooperative learning and connecting school and life is still insufficiently present in most classrooms in Croatia. More precisely, connecting school content and life is practised by those teachers who use their intuition in deciding on how to introduce their pupils to school content. However, connecting teaching contents with life is becoming a didactic standard and one of the main requirements of the contemporary primary school. Therefore, all the teachers must be trained for such teaching as a precondition for quality education.

Good education is based on teaching directed towards each individual child. Today, we know that "Process-centred teaching or child-centred teaching is an approach to teaching which focuses on activity- and experience-based planning instead of knowledge acquired through facts that need to be stored. Such learning is based on individual discovery, direct experience and creative work" (Nikčević-Miličević, 2004, p. 47). Good education must become a standard which is also prescribed in the documents of national importance.

Therefore, it is important to prove in this chapter that process drama has its place in the *National Curriculum Framework*, not only as a form of cooperative learning, but also as a form of art education. "Education by virtue of art and for art largely contributes to the formation of personal and cultural beliefs and worldviews, creation of the personal and social, national and European cultural identity and the acquiring of universal humanist values, respecting differences between people and cultures, developing empathy, cooperation, solidarity and personal, social and cultural responsibility" (NCF, 2011, p. 208).

The experts in art fields who participated in the preparation of this reference document recognized, although they may not have designated it as such, both drama education and process drama (whose features and results certainly make it a part of the educational area *Drama culture and art*) as exceptionally efficient in educating people who are more sensitive, who act in cooperation, make compromises through democratic dialogue during the creative process, who are prepared for real life by adopting pro-social skills, mediation skills, and who are critically deliberating the world in which they live and the relationships they establish.

Process drama also relies on the educational area prescribed by the NFC. Since the NFC presumes the values related to the realization of human, moral relationships, education becomes dominant, and emphasis is placed on moral traits: righteousness,

respect for others, awareness of others, self-consciousness, responsibility, loyalty and devotion. Care for others and trust become long-term educational goals, that is, development of ethical intelligence becomes the goal. Then again, drama education is interwoven with numerous subject as well as inter-subject topics, such as the topic of learning how to learn, civic education, personal and social development, health, environment safety and protection, etc.

Some drama teachers, such as O'Neill and associates (1982) mention the links between drama work and the curriculum and recognize them in: a) research, b) critical and constructive opinion, c) problem solving, d) strengthening the ability of comparison, interpretation, judgement and differentiation and e) further learning and research.

What the author of this paper sees as especially valuable in the use of process drama is the fact that pupils are not given ready-made solutions. Pupils play the situations themselves and search for new patterns of action. By applying process drama, we discover new connections and new manners, that is, change the fixed patterns of thought and action. We make it possible for our pupils to develop the ability of using their knowledge. Learning by exploration and moving borders, while having fun at the same time, is natural and, in fact, innate to people, by the time they start school.

When talking about the curriculum, it must be mentioned once again that process drama implies an open type of curriculum and autonomous teacher. Such a curriculum provides the teacher with certain frameworks, as well as with freedom in choosing the content and methodology of their processing, and stimulates educational situations that will be challenging for the pupil, where pupils will learn actively and creatively, establish quality relationships with others and strengthen their individuality at the same time. Such a curriculum implies respect for the initiative of the teachers and the pupils. Process drama must arise from an open curriculum because the result of the learning process (process drama is a process itself, in fact) is not strictly defined from the start. The goal and the methods applied to reach it are clearly defined, but the substance of those methods is defined and enriched by the participants of the process - pupils. The goal of a lesson is not unalterable, even though its structure is solid, but it is at the same time flexible and makes it possible for the leader to elaborate, discuss or explain a certain situation at any moment. The focus is on the process. The planned framework is an incentive and left at the choice of the pupils (they may also choose not to participate if they do not see any sense in the process). Our school curricula and the NFC actually belong to this type of curriculum and do not present an obstacle to this form of work being applied in the achievement of educational goals.

It is exactly process drama as a form of cooperative learning that enables the fulfilment of all the requirements placed before the contemporary class by didactics, pedagogy and psychology, and the integration of various areas and inter-subject topics prescribed by the lesson plans, school curricula and the *National Curriculum Framework*, and hopefully, quite soon, subject curricula.

Instead of a Conclusion

The previous chapter leads to the conclusion that process drama, according to its important determinants, represents a form of cooperative learning. In brief, process drama must be understood as a cooperative form of learning because pupils in groups actively contribute to reaching a common goal in accordance with their possibilities because they are socially motivated. Besides, communication, and thus also exchange of information, occurs in all directions and creates a positive atmosphere, which is closely related to the feeling of success.

Moreover, the numerous semantic levels at which upbringing and education take place at the same time are an advantage of process drama. As regards the curriculum, a number of subject and inter-subject topics intertwine, and efforts are simultaneously directed towards a number of competences which open up the pupils toward open and critical thinking, reflexive observation, creative behaviour and cooperative learning.

Today, education is defined as “an important factor of economic, social and human development” (Babić, 2013, p. 59). What is gradually becoming evident to everybody involved in education and to an even larger circle of interested parties, is the fact that priority in education will be given to training children and youth for quality social relationships and communication culture, which implies traditional communication skills as well as those required by the modern times.

So why should not schools also use some other forms and manners of education, besides those that are or are not applied in the class (because, in addition to *fast-food* families, today we can also talk about *fast-food* teachers and school), or as part of emergency interventions when something bad happens. The entire school system is stuck in various protocols and regulations which prescribe sanctions for violators, and prevention remains a utopian ideal we will deal with sometime in the future.

Contemporary school requires the teacher’s more active participation in the planning, shaping, implementing and evaluation of class and the school curriculum. More precisely, “teacher’s participation in the process of creating the school culture implies the support for active teaching, cooperative learning, team work and cooperative relationships during which all the pupils can be considered equal and responsible for their own contributions, and similarly for solving the contentious issues while respecting differences based on the principles of respect for human rights” (Zrilić, 2013, p. 458).

In conclusion, process drama certainly has its place in the curriculum of the contemporary school. It represents both a method and a strategy which certainly meets the demands of contemporary primary school and the society we live in, because it, among other, represents a manner of developing critical thinking and a manner of establishing utterly necessary social forms of cooperative learning which many consider to be important abilities, necessary in our pupils’ future lives.

We live in a fast-changing society and time, when some information becomes outdated even before it is presented, the progress of science is constant and increasing,

whereas most Croatian schools, that is, classes, remain unchanged and their articulation does not follow the new demands. Our schools should definitely be changed and modernized. This does not mean we need to buy contemporary accessories and devices that might make classes more interesting for the pupils. It implies various forms of teaching which, with additional training, can easily be applied in class and which do not require large financial investments, but do change things for the better. One of the ways to modernize class is by implementing cooperative learning, and one of the ways to organize cooperative learning is through process drama, through which, as a form of cooperative learning, we activate our pupils, motivate them to work, enable them to learn actively, express and defend their attitudes, and to think and work as a team.

By applying cooperative forms of learning, we can, almost without any reservation, claim that we prepare our pupils for the future.

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Procesna drama kao oblik suradničkoga učenja

Sažetak

Suvremena odgojna i obrazovna praksa zahtijeva pronalaženje novih pristupa artikulaciji nastavnoga sata i ostvarivanju odgojnih i obrazovnih ciljeva. Te nove pristupe nameće postmoderno vrijeme u kojem živimo sa svim svojim kulturološkim, gospodarskim, političkim, tehničkim i tehnološkim promjenama. Preispituje se uloga institucija, ali preispituju se i pojedinačne uloge roditelja, učitelja i učenika. Vrijeme u kojem živimo i djelujemo postignuća učenika opisuje i mjeri kompetencijama. U mnoštvu sposobnosti neke se nameću kao odgojno-obrazovni ideal: kritičko mišljenje, suradničko učenje, preuzimanje odgovornosti, sposobnost djelovanja kao individue i dijela društva. Takva postignuća propisuje i kurikulum, točnije Nacionalni okvirni kurikulum. Iako su jezične nedoumice oko kurikuluma i kurikula dokinute pa struka preporuča oblik kurikul, u ovom će se radu koristiti oblik kurikulum jer je on potvrđeniji u pedagoškoj literaturi, a samim time će se izbjeći moguće nejasnoće, nesporazumi i nelogičnosti.

Kao posebno zanimljiv i produktivan oblik učenja sve se češće ističe suradničko učenje u kojem učenici organizirani u grupe zajedničkim naporima svladavaju nastavno gradivo. Među učenicima koji uče surađujući vlada pozitivna međuovisnost, odnosno svijest da mogu uspjeti samo zajedničkim naporima.

Procesna drama je metoda dramskoga odgoja. Odsustvo publike jedno je od njezinih obilježja. Kako nije usmjerena na predstavljanje već na propitivanje i traženje odgovora na postavljena pitanja (probleme), predstavlja metodu za kvalitetno poučavanje i učenje.

U ovom radu postavlja se teza da je procesna drama oblik suradničkoga učenja jer se u bitnim obilježjima procesna drama i suradničko učenje preklapaju te će se komparativnom metodom zajednička obilježja popisati, usporediti i objasniti.

Svrha je ovoga rada ponuditi metodu koja odgovara zahtjevima suvremene nastave.

Ključne riječi: dramski odgoj; kompetencije; NOK; suvremene metode poučavanja.