Drama Education in the Classroom "Space": The Different Theories of Plato and Aristotle

教室空間裡的戲劇教育：
柏拉圖與亞里斯多德的理論差異

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Abstract

Teachers can use the techniques of dramatic representation to educate their students, Aristotle would argue, rather than using rote learning (or other form of instruction), for it is a "purer" form of education. It is this kind of "classroom drama" for which Gavin Bolton recently coined the umbrella term "drama education." Plato contended, alternately, that only the teaching of "moral ideas" in a play is suitable instruction for pupils, and strongly suggested that only these ideas should comprise what he called "the form of play" in the curriculum. He divided drama activities into two worlds: the audience's and the actor's, and believed that both of them influence each other through the process of "metaxis." Aristotle rejected Plato's ideas and instead conceived that the playwright should use their "infinite ideas" to conflate the two worlds because people will through catharsis "correct" their faults and tend toward "perfection" regardless of whether the plays are moral or immoral. In "drama education," using the concept of improvisation, the ideas of the teachers as well as those of the students can be explored. By their use of "representation" in the classroom "space," they will not only learn "the knowledge" (instruction) but also gain "the higher delight" (entertainment).

Keywords: Catharsis, Classroom Drama, Drama Education, Improvisation, Metaxis

摘　要

本文旨在探究柏拉圖與亞里斯多德關於戲劇教育之主張，並分析其異同之處，試圖推求此領域之理論核心。柏拉圖主張含有「道德意念」的劇本，才適合教導學生，並建議將「遊戲的形式」，列入學校的必修課程之中。然而，亞里斯多德反對他的「道德」觀點，認為劇作家可以運用他們的「無限意念」，使這兩個世界交融為一，觀眾因淨滌作用「修正」自己的過錯，朝向「完美」。結合凱文・勃頓近來以「戲劇教育」概括各式「教室戲劇」的新主張，本文進一步分析認為，就「戲劇教育」而言，無限意念的創造者，非僅是教師，亦可為學生。藉由即興戲劇的方式，師生雙方在戲劇實作中相互學習，一同在教室空間裡運用「扮演」，相互學習知識（教育），也同時獲得「更高的快樂」（娛樂）。

關鍵詞：即興創作、淨滌作用、教室戲劇、置中作用、戲劇教育

1. Introduction

There are many different labels to describe dramatic activity in the classroom "space." In Taiwan, for example, at least three different teaching methods have been introduced from the West since the nine-year integrated curriculum was introduced. As the reviewer for this paper commented:

> There are basically three major sources to account for the concept. One originated from the theatre, is acting-oriented and emphasizes theatrical elements. Another was introduced from the US, and is called creative drama. The third source is termed "drama in education," and originated from the UK. [Theorists have debated] which source should be prioritized. People who have a theatrical background have argued that acting cannot be separated from drama, while those who favored drama in education suggested that drama at primary and secondary levels should not be limited to stage performance.

Clearly, all three approaches are important. But in this paper I want to foreground the pedagogic dimension, for while there are real virtues in exposing students to theatrical practice, and in allowing them to develop their senses of self in creative drama, I think it is important not to lose sight of the centrally educational role which drama can play. Drama education is not merely about the theatre, nor is it merely about self-expression. Rather, it can be a powerful tool for the education more generally, having a role to play in many fields across the curriculum.

In mounting this argument for the centrality of drama to education, I follow Gavin Bolton, one of the pioneers in the field, who recently coined the term "drama education." But I shall develop the argument by adopting a historical approach. In this paper, the history of "drama education" will be traced from Plato (427-347 B.C.), whose view of moral drama for society and "the form of play" in the curriculum was extremely influential. Also influential was his student, Aristotle (384-322 B.C.), whose notion of poetry differed from that of Plato. For Aristotle believed that there is a relationship between drama ("delight in seeing images" (Aristotle, 1987, 48b15-16)) and education (where students "learn as they observe" (Aristotle, 1987, 48b16)) in the drama space (theatre/classroom), a relationship which casts light on the origins of "drama education" and which points to the potential of drama as a pedagogic tool.

2. Drama Space: the Classroom as Theatre

A "classroom" may be described as a space in a school in which groups of students are taught. A similar space that is larger than a classroom may be called a "theatre" under the definition of the Greek word for theatre (θεαρον), "a place for viewing" ("Theatre," 1978). Aristotle observed that "man tends most towards representation and *learns his first lessons* (my

italics) through representation" (1987, 48b7-8), and believed that "representation is natural to human beings from childhood" (1987, 48b6-7). And by representation, Aristotle means amongst other things dramatic art: Sophocles not only "represent[s] good people" (1987, 48a26) but also "represent[s] men in action and doing [things]" (1987, 48a27), while tragedy "is a representation of a serious complete action" (1987, 49b25-27). Richard Janko (1955-), speaking of drama, further extrapolates from Aristotle's words, to claim that "when one thing is LIKE (sic) another" (1987, 220) that is representation.

These "first lessons" from Aristotle were provided by playwrights who wrote plays for actors, choruses, and spectators. The Athenian conception of theatre, in this period means that playwrights could be compared to teachers, because playwrights initially directed and instructed actors and choruses, thus allowing spectators to comprehend performance content. Using this argument, a theatre may be described, as a space in which groups of actors and spectators are taught.

The common characteristics shared by a classroom are: space and teaching. The British director, Peter Brook (1925-), in his *The Empty Space* gives us a good definition of theatre:

> I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged. (1968, 9)

Brook not only extends the definition of "a stage" to be anywhere as long as it has a space, but also emphasizes the importance of the original and essential Greek meaning, "viewing" ("watching"), for theatre. In other words, whilst "people" and "a space" are the most important elements of theatre, the core action between the people and the space is observation. The observational process can be understood as analogous to the educational role of "field observation" i.e. "a method of study and learning whereby the participants visit the area or activity under consideration" ("Field observation," 1959). For instance, a teacher can arouse rational analyses and transform students into observers by using drama activities in the classroom. The classroom or "drama space," may be any functional area and this can be created through the imagination of teachers and students.

3. Drama Education and Its Different Labels

There are many different terms and many different ways of utilizing dramatic activity in the classroom, such as "drama education," "process drama," "dramatic play," "role playing," "educational drama," "classroom acting," "classroom drama," "playmaking," "informal drama," "improvisation," "developmental drama," "curriculum drama," "role drama," "creative dramatics," "creative drama," and "drama in education." Too many terms are too confusing, so it is necessary to set up an umbrella term for this essay. I will briefly describe why I am

choosing the term "drama education" here. "Drama education" is a clearly pedagogical term, and this signifies that "drama" is an important and comprehensive art, which not only contains an educational element in itself, but also can be utilized to help for teaching other subject areas.

Nellie McCaslin (1914-2005), one of the foremost leaders in the field of "creative drama," thought that "creative drama is an umbrella term that covers playmaking, process drama, and improvisation; it refers to informal drama that is created by the participants" (2006, 7). Cecily O'Neill, one of the primary authorities in the field of drama in education, who taught dramatic activity in both the United Kingdom and the United States, points out in her *Drama Worlds: A Framework for Process Drama* (1995) that her term *"process drama* is synonymous with *drama in education"* (1995, xv). In addition, the former name, "process drama," privileges "process" over "product" and is also called "creative dramatics" and "improvisation" in North America (O'Neill, 1995, xv). She believes that "process drama" is a "particular dramatic approach [that draws] from less complex and ambitious improvised activities and [locates them] in a dramatic and theatrical context" (1995, xv). In other words, O'Neill thinks that the term "drama in education" is an ambiguous term, so she prefers to use "process drama" to include "creative dramatics," "improvisation," and "drama in education."

O'Neill's teacher Gavin Bolton, one of the pioneers of "drama in education" in England, initially attempted to devise a theory of "drama in education" in his *Towards a Theory of Drama in Education* (1979). Although this seminal work was sustained by Bolton's personal experience, he acknowledged the indebtedness of his "friend and mentor" (1979, iv) Dorothy Heathcote (1926-), and he also appreciated that he "would not have turned to drama in education" (1979, iv) without the inspiration of Peter Slade (1912-2004) and Brian Way (1979, iv). At the time of writing, Bolton considered that the title is an "appropriate tentativeness" (1979, vi), but in later articles Bolton continued to use the term "drama in education."

However, in his *Drama as Education* (1984) Bolton writes: "The purpose of *drama education* (my italics) is to develop the powers of the mind so that a 'common' understanding of life can be mastered" (1984, 163). Here Bolton uses the term "drama education," but he continues to expound the concept of "drama in education." Moreover, not only in his *New Perspectives on Classroom Drama* (1992) but also in his PhD dissertation[1] *A Conceptual Framework for Classroom Acting* (1997), later published as *Acting in Classroom Drama: a Critical Analysis* (1999), Bolton seemed to change this malleable and fluid label to "classroom drama," "classroom acting," and "drama education;" we can find his

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[1] Bolton's PhD dissertation, A Conceptual Framework for Classroom Acting, was submitted in 1997 at the University of Durham. It is interesting to note that this dissertation is part of the collection at The Dorothy Heathcote Archive in the Manchester Metropolitan University. This archive contains the books, audio and video tapes that Heathcote has collected (including Brecht's work with her annotation in the margin), and includes over 2000 items of documentary, audio, video, and theses which relate to the work of Heathcote and her many students in Drama in Education (D.I.E.) (Heathcote). On the title page of Bolton's dissertation, in his own handwriting, we find: "To Dorothy, many thanks for all your considerable help. Love from Gavin, Nov. 96" (Bolton, 1997).

modification at the point where he analysed O'Neill's "process drama":

> Significantly, there is no reinforcement in *process drama* of [the idea that] 'Drama in Education is a mode of learning'. It is not that O'Neill is now denying learning outcomes, but that by seeing her brand of *drama education* (my italics) as a genre of theatre, the term 'learning' appears too narrow, too limiting, too reminiscent of teaching objectives. (Acting 231)

Bolton also uses the phrase "classroom drama" to describe "drama in education." This is found in the last chapter of the book which discusses "a wide range of *classroom drama* (my italics)" (Acting 249). Obviously, in this work Bolton transformed the term "drama in education" into "classroom drama."

Nevertheless, recently he has been influenced by the introduction of *How Theatre Educates: Convergences and Counterpoints with Artists, Scholars and Advocates* at the University of Toronto in 2003. One of the editors of this work, Kathleen Gallagher, concludes that "there is no correct pedagogical model on offer for *drama education* (my italics)" (Gallagher & Booth, 2003., 12). Bolton finally settles on the term "drama education" as an umbrella term in his unpublished article 'A History of Drama Education–a Search for Substance' (04/11/2005)[2], where he says:

> By summarizing the input of a few selected teachers in the field, the aim of this chapter is to present images of the mosaic of activities that have occurred in schools under that umbrella term 'drama education'. (2005, 1)

Earlier he had said: "by common language, I do not mean common vocabulary or terminology. *My* choice of labels for categories is quite arbitrary" (1999, 249). Thus for him it is acceptable to use any term, whether "drama education," "classroom drama," "classroom acting," or "drama in education." However, the main reasons that he presently prefers the term "drama education" are that:

3.1. "Drama education" is "a genre of theatre" (1999, 231). This is a significant move away from drama as a subject to be used to stimulate imagination, to a presentation-based subjected study.

3.2. "The term learning appears too narrow, too limiting, and too reminiscent of teaching objectives" (1999, 231).

3.3. Bolton takes the responsibility to make an exact and umbrella term for teachers to

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[2] Dr Bolton mentioned that he wrote this article because of the invitation from Liora Bresler, the American editor of *Arts Education Policy Review*. This unpublished chapter will be published in 2006, and it was given by Dr Bolton on the fourth of November 2005 in New Castle-Upon-Tyne, the United Kingdom. This article will be influential and valuable to the field of "drama education" because not only is Dr Bolton one of the foremost authorities in this field, but also there are few essays discussing the history of "drama education."

follow.

Bolton also offers an example to describe what "drama education" is:

> For instance, in the Palestinian town of Ramallah in 2001 Wasim Kurdi conducted a series of workshops with 14-18 year olds on the siege of Akko by Napoleon, two hundred years earlier. Such *improvised drama* [my italics] is only meaningful if it is seen as a deliberately chosen *distancing ploy* [my italics], for Kurdi did not want his young people to use drama for venting their anger about their own political crisis, but as a chance to reflect on the broader strands of oppression[3] ("History" 1).

Whilst Kurdi applied the element of representation, using improvisation to let students represent generals or soldiers, this kind of teaching approach belongs to "drama education." Bolton's catch-all term "drama education" will help teachers practice its essential method in the classroom. Here, I will use "drama education" as a "catch-all" for the many terms which all represent the use and teaching of drama in the classroom—but also because it most clearly captures both the pedagogical element, and the way in which such practice is a genre of theatre.

4. Plato's Opposition to immoral representations

Bolton has examined "pre-[twentieth] century drama in schools" in his 'A History of Drama Education–a Search for Substance;' and refers briefly to the influential example of Plato whose "opposition on moral grounds to any form of representation, including dramatic recitation celebrating Dionysus, gave authoritative support to opponents of school drama throughout its history" (2005, 2). Bolton further argues: Plato "cannot have foreseen, however, when he also wrote, merely intending a pleasurable approach to learning, 'let your children's lessons take the form of play'" (2005, 2), that after the mid-twentieth century his words "would be reinterpreted to mean freely expressed dramatic behaviour in many classrooms round the Western world" (2005, 2). Nonetheless, Bolton has written only one paragraph discussing Plato's self-contradiction, so it is necessary to build on Bolton's arguments and then further deeply investigate Plato's viewpoint.

It has long been argued that Plato (427-347 B.C.) rejected the use of drama in education. The following quote is often cited as evidence, and speaks of children:

> They should neither do a mean action, nor be clever at acting a mean or otherwise disgraceful part on the stage, for fear of catching the infection in real life (1974b, 395c).

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[3] Bolton writes a footnote here: In 'Never Look Away', a keynote address presented by David Davis at the 3rd international Conference of Drama Teachers in Athens and published in *NATD Journal* Vol 19, Issue 2 Autumn 2003 [39]. Davis tells us that the centre where these drama workshops took place was shortly afterwards destroyed during the occupation.

In 395c-d of *The Republic*, however, where Socrates (469-399 B.C.) describes the ideal education for the Guardians, Plato suggests that drama may be a part of a good education as long as it is constrained by its moral content. He included the following rider to his contemporaries:

> If they do take part in dramatic or other representations, they must from their earliest years act the part only of characters suitable to them–men of courage, self-control, piety, freedom of spirit and similar qualities. (1974b, 395c-d)

Clearly, Plato believed that "good" qualities were to be encouraged. The reason that he objected to other kinds of dramatic representations was that he disputed their value: "if indulgence in them is prolonged into adult life, [they may] establish habits of physical poise, intonation and thought which become second nature?" (1974b, 395d). Plato believed that performing "bad" or "immoral" character qualities would make the performer or the spectator "bad" or "immoral" in turn. Plato discerned the important effect of representations on people, so he not only requested the presentation of moral plays to audiences in theatres, but also we shall see that he suggested that "play" be taught to children in school.

The following dialogues in his *The Republic* show the extent to which Plato values "play" as a component of school curricula:

> Compulsory physical exercise does no harm to the body, but compulsory learning never sticks in the mind.'
>
> 'True.'
>
> 'Then don't use compulsion,' I said to him, 'but let your children's lessons take *the form of play* (παίζοντας, (my italics)). You will learn more about their natural abilities that way.' (1974b, 536d-537a)

Plato thought that learning could not succeed under duress. Furthermore, learning under duress is not good for the mind. For him, lessons in the form of play are the most effective way of teaching. But, how do we define the ancient Greek word "παίζοντας?" (1902, 537a in <u>Platonis</u>). In the Oxford University Press version of *The Republic of Plato* translated by Francis Macdonald Cornford (1874-1943) we also find "the form of play" (1945, 258). This word is translated as "play" in both of Allan Bloom's *The Republic of Plato* (216) and G.M.A. Crube's *Plato: The Republic* (1974a, 187). *A Greek-English Lexicon* gives "παίζοντας" six meanings:

4.1. to play like a child.

4.2. to dance.

4.3. to play a game.

4.4. to play on a musical instrument.

4.5. to play amorously.

4.6. to hunt, pursue game. ("Παίζοντας," 1940)

Plato moreover gives an example that helps clarify his use of this term. In Plato's *The Republic* Socrates says:

> … we said that our children ought to be taken on horseback to watch fighting, and, if it was safe, taken close up and given their taste of blood, like hound puppies? (1974b, 537a)

Plato is suggesting that learning happens by "experience." By exposing students to battle, without actually fighting, they "learn" about battle. Konstantin Stanislavsky (1863-1938) used similar theories in his theory of acting technique. And Richard Boleslavsky[4] (1889-1937), (in 'Acting: The First Six Lessons' in the section titled "affective memory,") compares the rage induced by a mosquito and its subsequent death to the feelings required by an actor when playing the murder sequence in *Othello* ("Richard boleslavsky," 1970, 516-517). Similarly, to return to Plato's example, while the pupils sit on horseback, they could easily pretend to be fighters. Importantly, this does not happen under duress. Just as hound puppies learn to hunt by tasting the blood of the kill, Plato thought that students would best learn to fight by confronting the reality of war. Thus, from the list of suitable definitions of the forms of "παίζοντας" the first and the third are the most appropriate:

4.1. to play like a child: Children pretend to be fighters, in a kind of make-believe play.

4.3. to play a game: Children pretend to ride on horses to play the game of horse.

In these forms of play, teachers use the method of "παίζοντας" to encourage their students to observe and experience the lesson before them: war[5]. In Plato's time war was the greatest and noblest theme[6] which, as evidenced above, was considered educationally valuable for students. Thus, while the students are learning by this kind of play, their teachers can also learn their students' capabilities.

5. Aristotle's Cathartic Process

Plato's view, that representations of immoral themes adversely affected the audience, was challenged by Aristotle. In his opinion, although the actors present immoral plots in plays, the audience will obtain what he considers the right emotions by the process of catharsis. He says:

> Tragedy is a representation of a serious, complete action which has magnitude, in

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[4] Richard Boleslavsky was the first to teach the techniques of Stanislavsky to American actors.

[5] Plato lived during and after the destructive Peloponnesian War (431~404BC).

[6] As Aristotle's *Nicomachean Ethics*: The noblest indeed; and such are those in war, for the perils here are the greatest and noblest. (1975, 1115a1130-1112)
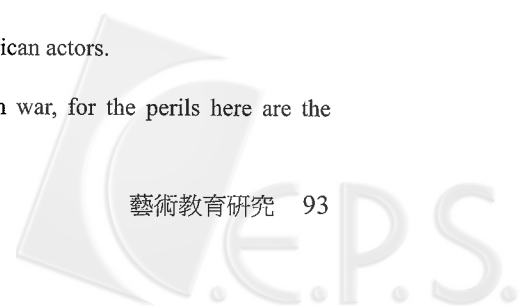
embellished speech, with each of its elements [used] separately in the [various] parts [of the play]; [represented] by people acting and not by narration; accomplishing by means of pity and terror the catharsis of such emotions. (1987, 49b25-27)

That means that regardless of whether, in Plato's terms, it is moral or immoral, the play should induce pity and terror in the audience. In order to provoke these two emotions, the acting "should not show (i) decent men undergoing a change from good fortune to misfortune; ... (ii) wicked men [passing] from misfortune to good fortune.... (iii) a thoroughly villainous person falling from good fortune into misfortune" (Aristotle, 1987, 52b34-53a52). If the audience watches the decent man suffering misfortune, and the wicked man obtaining good fortune, they will not feel pity or fear because those plots are immoral. Only in this point, Aristotle followed Plato's ideas about immoral plays and how they affected the audience, eschewing those plays and themes that might arouse the "wrong" kind of emotions.

Moreover, although "a thoroughly villainous person falling from good fortune into misfortune" (1987, 53a51-52) is morally satisfying for the audience, Aristotle believed that this kind of plot was unsuitable for an audience because he conceived that the right emotions are only pity and terror in terms of the tragic experience. The first step of the cathartic process is creating an "action" that appropriately arouses the emotions of the audience. Aristotle suggested that the hero, not the villain, should suffer misfortune not because of evil intent, but because of his own action; modern critics have qualified Andrew Cecil Bradley's (1851–1935) view that such actions amounted to a fatal flaw (1905, 21-22).

Oedipus, for example, can be described as having good intentions and there is clear evidence that this is so. In the play we learn that when Oedipus was an infant, he was abandoned in the mountains by his parents, King Laius and Queen Jocasta, because they believed a prophecy that their son would kill his father and have children by his mother. However, the shepherd did not abandon the baby but gave him to King Polybus who treated Oedipus like a son and did not ever tell him the truth. Later, discovering the prophecy, Oedipus leaves home in order that the prophecy of murdering "his father" is not fulfilled. During the flight to Thebes, he kills Laius at the junction of three roads on the road to Delphi because he thinks Laius is a robber. Oedipus frees the people of Thebes from the riddling Sphinx, and is rewarded by marrying Jocasta and becoming King. Thus, the dreadful prophecy is fulfilled. Oedipus blinds himself when the truth is revealed.

When Oedipus commits these errors, he does so unaware of the truth, but is controlled by the fates. Thus, whilst Oedipus is undeserving of his misfortune, the spectators know that Oedipus is not evil, so they pity him. Because his errors might also be made by the spectators, they feel terror. This play successfully arouses the right emotions of pity and terror. This moment is the second step of the cathartic process.

As the pity and terror are initiated, the spectators identify strongly with the characters on stage. During this identification, the spectators follow either the moral or immoral actions of characters through their (the spectators') emotions. Upon viewing the journey from happiness to unhappiness of the characters, and experiencing the emotions of pity and terror, in Aristotle's opinion, the audience will give vent to their sympathy by crying to cleanse or purify their emotions. In addition, Aristotle believed that the spectators "all undergo a kind of purification and *get a pleasant feeling of relief* (my italics)." In a similar way, the purifying melodies[7] provide harmless enjoyment for people" (1998, 1342a1313-1345). This is the third step of the cathartic process. As Aristotle explains in his *The Nicomachean Ethics*:

> So he who faces and fears those fearful things which he should, and for the right cause and in the right manner and at the right time, and who shows courage in a similar manner, is a brave man; for a brave man feels and acts according to the merits of the case and as reason would dictate. (1975, 1115b1115-1120)

In Aristotle's notion, a spectator cries for a hero, so his or her manner of sympathy shows that he or she is a moral person; the spectator fears the fate of the hero, so the terror instils the fear of making similar errors. An appropriate tragedy, performed at the right time, provides the spectators with good opportunities not only to relax their emotions[8] but also to, correct their emotions, even persuading them to become "good" in their real lives. This is the final step of the cathartic process. It is worth noting the rationalism of Aristotle's presuppositions here: there is little role for Dionysian strangeness (the way our subconscious interest is transfixed by the hero's predicament) in Aristotle's account of tragedy, though it is surely present in the element of pity and terror.

Nonetheless for Aristotle, catharsis is primary an escape from undesirable emotion. Jacob Bernays[9] (1824-1881) claimed that "the catharsis we obtain from tragedy is a similar process of psychological healing; we all have build-ups of undesirable emotions of pity and terror, which can be aroused and then released by watching tragedy" (1987, xvi-ii). In Bernays' view, the best spectators to watch tragedy are those with disturbed and unbalanced emotions ("hysterical outbreak") (1987, xvi), so psychological healing by catharsis was necessary (1987, xvi-ii). Janko disagrees with this and insists that Aristotle maintained that theatre is for "the man of judgement, who is no doubt a philosopher, and therefore less subject to emotional disturbance" (1987, xvii). Janko believes that Aristotle considered the emotions "an important factor in taking

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[7] Aristotle uses "music" here to explain more about "catharsis" in his *Politics*. The term of "melody" is also suitable to describe with tragedy since "song" is included in Aristotle's famous six parts of tragedy; the rest of them are plot, characters, diction, reasoning and spectacle.

[8] Aristotle believed that "relaxation is of necessity pleasant, since it is a sort of cure for the pain caused by one's exertions." (1998, 1339b1315-1336)

[9] Jacob Bernays was a German scholar specializing in Greek studies.

correct decisions and forming good character" (1987, xviii), a view that is different from Plato's opinion of emotions as "merely irrational" (1987, xviii). Janko concluded that catharsis operates in the space between "relaxation" and "acquiring intelligence" (1987, xix), so that catharsis can advantage "everyone" (1987, xix) (and not just those who are emotionally unbalanced). In addition, Janko clearly depicts the cathartic process; in order to understand his theory I have broken down his ideas into four points (1987, xix-xx):

> 5.1. By representing pitiable, terrifying and other painful events,
>
> 5.2. tragedy arouses pity, terror and other painful emotions in the audience,
>
> 5.3. for each according to his own emotional capacity, and so stimulates these emotions as to relieve them by giving them moderate and harmless exercise,
>
> 5.4. thereby bringing the audience nearer to the mean in their emotional responses, and so nearer to virtue in their characters; and with this relief comes pleasure. Comedy works on the pleasant emotions in the same way.

The four steps of the cathartic process branch from Plato's opinion that any kind of immoral imitation is bad for people. Aristotle introduced the notion of "catharsis" to explain the reaction of the spectators' observation to drama, in which they empathize with the characters and the action in pity, terror, and relaxation, and so enhance their virtues.

6. The Differences between Plato and Aristotle

Augusto Boal (1931-) extended Aristotelian catharsis, to show how Aristotle rejects Plato, in his *Theatre of the Oppressed*. Boal's discussion centres on the concept of "mataxis[10]" or "metaxis[11]," the idea that art is the mixing of material form and mental idea. Bolton explains Boal's term in his *New Perspectives on Classroom Drama*: "One has a dual perception of the world .... There is the world around of fellow players agreeing to make believe, and the fictitious world of the 'play'—the thing created" (1992, 11). The dual worlds are at the same time in one's mind, and this viewpoint is important because metaxis, a term derived from Plato, distinguishes and explains the relationship not only between the actor's and the audience's worlds in theatre, expressing the differences between Plato and Aristotle, but also between the fellow players' "images of reality" (the fictitious world of the 'play') and their "reality of image" (their agreeing to make believe) within the drama space. This suggests that there are strong affinities between Boal's metaxis and Bertolt Brecht's (1898-1956) epic conception of theatre, in which the actors (or students) should lie at the same time in reality and in the imagination.

Boal's discussion of metaxis depends on a (possibly needlessly) complex metaphysical

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[10] Translated by Charles A. and Maria-Odilia Leal McBride in *Theatre of the Oppressed* in 1985.

[11] Translates by Adrian Jackson in *The Rainbow of Desire* in 1995.
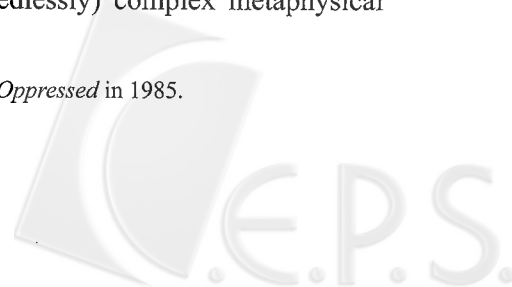
analysis of the "person" who is affected by drama. Boal points out the differences (1985, 7):

1. Plato only multiplied the beings who for Parmenides[12] were a single being; for him [Aristotle] they are infinite, *because the ideas are infinite* (my italics).

2. The mataxis, *that is, the participation of one world in another* (my italics), is unintelligible; in truth, what has the world of perfect ideas to do with the imperfect world of real things? Is there movement from one to the other? If so, how does it take place?

Boal thus utilizes the term "mataxis" to engage and expound the relationship between the "actor's world" (the world of perfect ideas) and the "audience's world" (the imperfect world of real things), specifically to show how the two worlds may influence each other. However, there is no dictionary definition of "mataxis" because this word is characterised by Boal to conceptualise, as the above quote suggests, "the participation of one world in another" (1985, 7). "Mataxis" seems to be a compound word and made up of "mat" and "axis." "Mat" in Greek is "φυρετν [and] συμπεφυρμένος" ("Mat," 1932). The former means "mix up" and the later means "matted with," as used by Plato ("Mat," 1932). "Axis" in Greek is "πόλος" ("Axis," 1932), which means "pivot on which anything turns" ("Πόλος," 1940). Thus, "mataxis" refers to two individual worlds that are mingling or that turn on an invisible dotted axis. Moreover, in Boal's following book, *The Rainbow of Desire*, the translator uses "metaxis" instead of "mataxis." Here Boal further describes the phenomenon of "metaxis" as:

the state of belonging completely and simultaneously to two different, autonomous worlds: the image of reality and the reality of the image. She (the oppressed-artist) shares and belongs to these two autonomous worlds: her reality and the image of her reality, which she herself has created. (1995, 43)

Once the spectator interacts with the actors, he or she will become "the oppressed-artist" which is also called the "active observer" or "spect-actor" by Boal. At that point, when the "spect-actor" is oppressed and enlightened in the theatre, he or she will set himself or herself in-between both worlds. As Warren Linds' puts it, in 'Metaxis: Dancing (in) the in-between' (2006), "metaxis" was originally from Plato's *Symposium*: "All spirits occupy the *middle ground* (my italics) between humans and gods. As mediators between the two, they fill the remaining space, and so make the universe an interconnected whole" (1994, 43-44). Linds believes that the Greek μεταξυ (metaxu) refers to the "middle ground" of this quote, in which Plato emphasizes "that metaxu is a dynamic space between two separate things where mediation

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[12] Parmenides (*c.*515—after 450 BC): A Greek philosopher. He believed only in the *Way of Truth* and considered the world as explained by the senses and the world as explained by reason to be utterly different and unrelated constructions, only the latter representing reality. ("Parmenides," 1996)

keeps the universe together" (2006, 114). Thus, each world influences the other as in the following diagram.
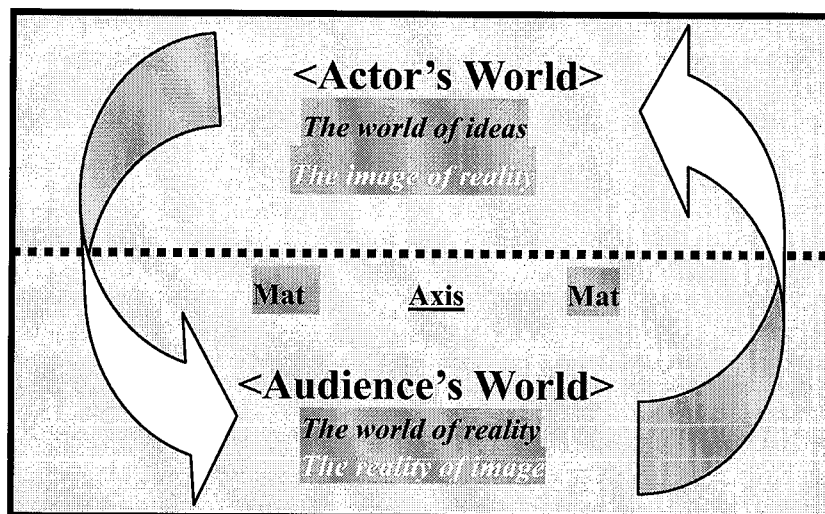

**Fig. 1. Mataxis: the participation of one world in another**

Boal (drawing on Plato's analogy of the cave) deems that, for Plato, the audience's world represents reality, and the actor's stage presents "shadows" which are corruptible because playwrights are unaware of the "prisons" in which they find themselves. Boal explains:

> For Plato, reality is as if a man were imprisoned in a cell with a single, high window: the man would only be able to distinguish shadows of true reality. For this reason Plato argued against artists; they would be like prisoners who in their cells would paint the shadows which they mistake for reality–copies of copies, double corruption! (1985, 49)

For Plato here, the two worlds are all in a cell; that is to say, the immoral plot is copied from the "shadows" of the playwright's "being;" in turn, the spectators will copy this immorality to their lives while they observe it in theatre, and vice versa. The two worlds will be in a state of "metaxis" in their relation, to each other, and move in circles.

Boal overcomes this criticism of drama by using Aristotle's strong distinction between the "matter" of a play, and its "form." The play's form contains a playwright's "ideas," which "are infinite" and transcend the play's finite form (1985, 7). Boal clarifies:

> For Aristotle, esthetic pleasure is given by the union of matter with a form which in the real world is foreign to it. This union of matter with a (foreign) form produces the esthetic pleasure.... Aristotle also insists that "the fine arts imitate men in action." The concept is ample and includes all that makes up the internal and essential activity, all the mental and spiritual life, or that reveals the personality. The external world can also be included but only in the measure to which it serves to express the internal action. (1985, 49)
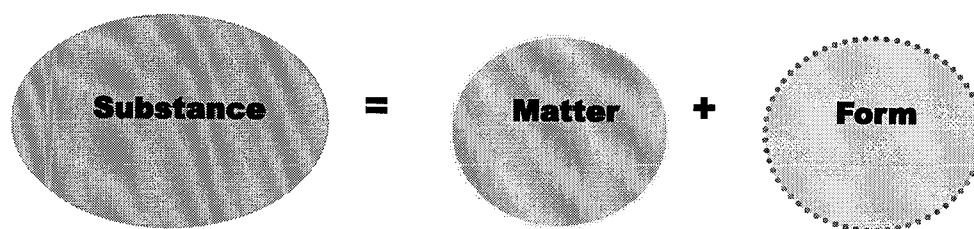
Fig. 2. Aristotle's new concepts: "substance" is the indissoluble unity of "matter" and "form"

The "ideas," making the "esthetic pleasure," are "the internal action" which combines the "matter" with the "form" together. Boal believes that Aristotle invents new concepts that are based on Plato's system; that is, in Boal's explanation of "substance," which is the inseparable unity of "matter" and "form" (1985, 7). For Aristotle, a material substance can have perfection when it fully embodies it is "entelechy": "The realization of the potential of a thing, or the mode of being of a thing whose essence is fully realized, as opposed to being merely potential" ("Entelechy," 1996). Hence, giving Aristotle's discussion a more language-centred focus, Boal suggests that the matter of tragedy is the words which constitute "substance;" and "'form' is the sum of the predicates we can attribute to a thing; … the ideas (here called form) are the dynamic principle of matter" (Boal, 1985, 7). In other words, Boal believes that, for Aristotle, the "matter" is "pure potential" (1985, 8) in the "language;" and that the "ideas" of playwrights dynamically utilize the dialogue to give "form" to the tragedy through representation; thus the tragedy is the "substance" which is the "indissoluble unity" (Boal, 1985, 7) of "ideas," "language," and "representation."
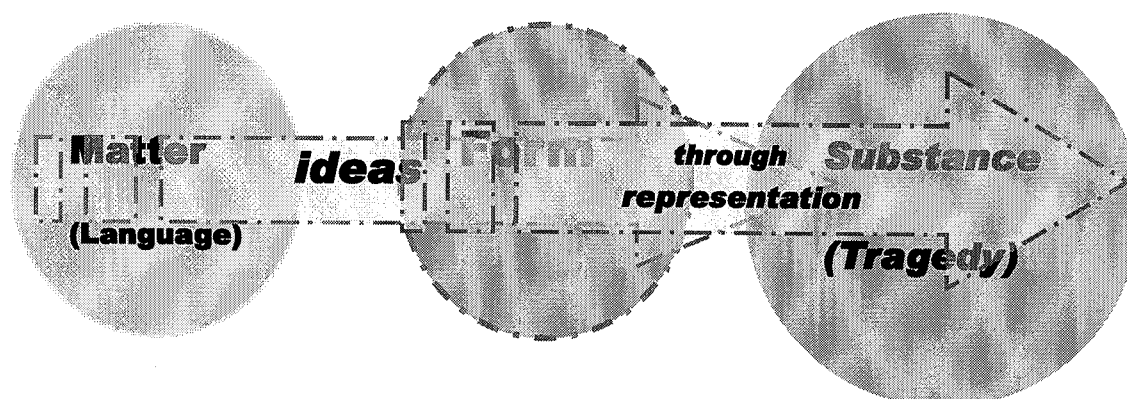
Fig. 3. "Tragedy" is the indissoluble unity of "language," "ideas," and "representation."

Boal is giving a very language-centred account here, partly based on a structuralist and post-structuralist model of linguistics. The Swiss linguistics scholar, Ferdinand de Saussure's (1857–1913) structuralism "postulates that words establish their meaning via comparison with other words rather than through a relationship with an extra-linguistic reality" (Timmermann, 2001, 1). In contrast, the French philosopher and critic, Jacques Derrida's (1930–2004)

post-structuralism, "set[s] out to dissolve the fixed binary oppositions of structuralist thought, including that between language and metalanguage—and thus between literature and criticism" ("Post-structuralism," 1996). That is, the post-structuralist disbelieves that even the word of "structure" has a stable meaning in a grid, but "maintains that all meaning is indeterminate and arbitrary" (Timmermann, 2001, 1). Both structuralism and post-structuralism focus only on constructing and deconstructing a word itself, and deny that ideas can have any existence outside of language. This point would have been disagreed with by Plato and Aristotle. For Plato and Aristotle, the "matter" is perhaps better conceived as the moral argument of the play (the idea), and that the "form" as the story or action in which the matter is cloaked. The idea (the moral argument of the play) and the form (the story or action) are invisible, so they should be embodied by the representation of actors in theatre.
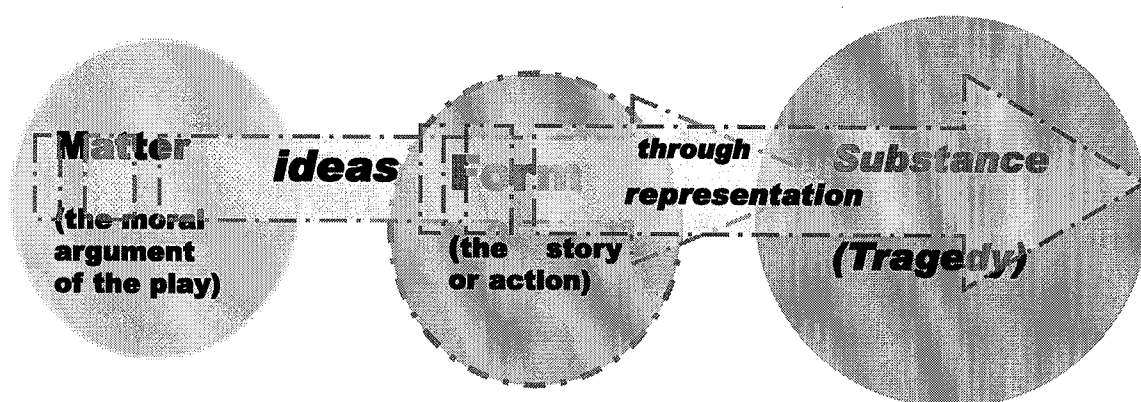

Fig. 4. "Tragedy" is united by "the moral argument," "ideas," "the story or action," and "representation."

The differences in the ways in which Greek uses the term "μιμησισ" (mimēsis) is plainly explained by Janko:

> The Greeks drew no clear distinction between imitation, copying, impersonation and representation–all these concepts were included in the word *mimēsis*.... Plato tends to stress the idea that visual art *copies* nature and Homer *impersonates* his characters; neither aspect of *mimēsis* is very complimentary to art. Aristotle redefines *mimēsis* to stress that poetry *represents* action and life, just as language *represents* ideas (see *Rhetoric* III 1.404a21, and compare *On Interpretation* 1.16a2ff.). Plato often suggests that art deceives us about reality; Aristotle argues that we can *learn about reality* (my italics) from it, even at the most basic level, because of how representation works. (1987, xv)

Unlike Plato and Homer, Aristotle not only defines representation as an art form, but also defines its purpose as a kind of "learning about reality" which will also enhance the virtues of

the audience. In Boal's words, the external world should serve "to express the internal action" (1985, 49); in other words, everyone's behaviour (external) in society is established by everyone's virtues or faults (internal). If a tragedy with the cathartic process can enrich virtue and correct faults, society will tend to perfection. As Boal points out the motivation for learning for spectators is from their internal desires for perfection.

He further explains Aristotle's concept:

> Reality for Aristotle is not a copy of ideas, though indeed it *tends to perfection* (my italics). It has in itself the moving force that will take it to that perfection. Man tends to health, to perfect bodily proportion ... Matter, for Aristotle, is pure potential, and form is pure act; the movement of things toward perfection is therefore what he called "the enactment of potential," the passage from pure matter to pure form. (1985, 7-8)

For Aristotle, connecting the "pure potential" (matter) and the "pure act" (form) is "ideas," and the three elements will bring both the actors' and spectators' feeling into the world of tragedy. This world is universal in theatre, but for actors this world is representational; spectators experience this world of fiction empathetically; all of them are rather in the world of fiction than in history (1987, xv). Boal thinks that the purpose of presenting fictional tragedy in ancient Greece was to instruct the audience and to induce "catharsis" or to correct their faults (Boal 27).

7. The Corrective Function of Catharsis

The purpose of the Greek tragedy is for catharsis to unify the moral argument, the ideas, the story or action, and the representation. The function of the catharsis is not only to entertain the people but also to correct the faults of the people. Boal is influenced by Brecht to explain the process of catharsis in order to develop his theory of the Theatre of the Oppressed. The technique of metaxis oppresses the spectator (in the sense of compelling the spectator to reflect on the action), and the spectator becomes a "spect-actor," and then enhances his or her virtue through this theatrical experience. In this process, as Boal says:

> The participants who choose to intervene must continue the physical actions of the replaced actors; they are not allowed to come on the stage and talk, talk, talk: they must carry out the same type of work or activities performed by the actors who were in their place. (1985, 139)

Boal's experiment not only acknowledges that Brecht's epic theatre represents a further step in the practice of theatre, but also connects Brecht and drama education (as Bolton says: "One has a dual perception of the world" in the classroom). Therefore, it is necessary to examine Boal's explanation of how a playwright, whose ideas or moral argument are expressed in the play, story or action, uses the corrective function of catharsis. The process is as follows:

7.1. Assumption: "the spectator assumes a passive attitude and delegates the power of action to the character" (1985, 34) after the performance begins.

7.2. The only flaw of character: the spectators like to observe actors imitating characters who have just one flaw, in order to uplift their virtues and learn what they (the spectators) should be in society; for example, Oedipus, whose only flaw is his proud character.

7.3. Empathy and correction: when the actor embodies Oedipus on stage, the spectators empathize with his dilemma as well as assuming themselves in the same situation as the protagonist; after suffering this process of the tragic action with Oedipus, the spectators would correct this fault in themselves, and thus tend toward perfection as men or women. In Boal's analysis "this correction of man's actions is what Aristotle calls catharsis" (1985, 27).

Boal emphasizes Aristotle's conception again. The following quote shows the differences between Plato and Aristotle: for Plato, there are two worlds, and one world (audience/actor) copies the other world (audience/actor) because of metaxis; for Aristotle, there is one world (actor with audience), and people either imitate each other or imitate characters together because of their movement "toward their perfection." Boal says:

> For Aristotle, things themselves, by their own virtues (by their form, their moving force, by the enactment of their potential), tend to perfection. *There are not two worlds; there is no mataxis* (my italics): the world of perfection is yearning, a movement which develops matter toward its final form.... What did "imitate" mean for Aristotle? To recreate that internal movement of things toward their perfection. Nature was for him this movement of things toward their perfection. (1985, 8)

Thus, this fictional world (the actor's) in theatre should be achieved by Aristotle's cathartic process. As discussed in the beginning of this chapter, "drama" delights people through images; "education" is learning as they observe. Here it should be said that "drama" delights people in representing the fictional world, and "education" is learning by the process of catharsis. The catharsis contains the function of instruction and entertainment, and is elaborately disposed by playwrights who wish to educate and entertain their audiences according to Aristotelian ideas. As we might add that Brecht builds on these ideas, and encourages the actor to use the V-effect alienating not only the spectator but also himself or herself in-between the image of reality and the reality of image. When the audience learns the knowledge by criticizing the actor's demonstration in theatre, it would delight and study at the same time through the participation with the actor in the drama space.

8. Aristotelian Playwright's Disposal for Audience and Students

As a generalisation, most ancient playwrights learned to understand the capabilities of their audiences and what they preferred to observe before they wrote tragedy or comedy. Performance is the essential path in communicating between the playwright and the audience. The original meaning in Greek of drama (δράμα) is "deed, action, play, especially tragedy; noun of action from δράν to do, act, perform" ("Drama," 640). It therefore became essential for the playwright in Greek theatre to ensure that the performance (the actor, music, scenery, costumes and the mise en scene) revealed in Aristotle's terminology the significance of the "action" of the play as clearly as possible. The "action" was "taught" to the spectators through the journey made by the actors in the course of the performance. This journey was also undertaken by the spectators as well, culminating in the final catharsis of tragedy, experienced in the audience.

In *An Anatomy of Drama*, Martin Esslin (1918-2002) gives a succinct explanation of why the playwrights and the performers are only one half of the whole cognitive process, and the other half is the spectator and his or her reaction:

> Without an audience there is no drama....; drama compels the spectator to decode what he sees on the stage in exactly the same way as he has to make sense of, or interpret, any event he encounters in his personal life. (1976, 23-24)

While the spectator watches, for instance, Euripides' (c.485-407 B.C.) *Medea*, in which the revenge of Medea upon her unfaithful husband is the "action" of the play, the spectator through the journey, just like Jason (her husband), needs to empathise with Jason's dilemma over whether he should abandon his wife and children to betroth himself to the princess who is the daughter of Creon, King of Corinth. Before Jason and Medea arrive in Corinth, Medea has betrayed and left her father for Jason's sake; however, Jason abandons her and Creon orders her banishment. Medea's jealousy and fury make her develop a strategy which involves sending a poison dress as a gift to the princess, and then killing her own children. As Medea successfully murders her children and the princess to have revenge on Jason, the spectator's cathartic process becomes intense. Thus each spectator has his or her individual reactions, which are invoked by playwrights and needed by actors, either empathizing, or not, with the characters. The three-cornered relationship between the playwright[13], the performer, and the audience is an important element in theatre.

In order to encourage more spectators to attend the theatre, playwrights found it necessary to be more innovative when constructing plots and instructing action, since "everyone delights in representations" (1987, 48b9). The actors and choruses were utilized as a medium not only to instruct but also to entertain the spectators as well as themselves. Friedrich Nietzsche

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[13] The term "playwright" here includes the functions of the director and writer as in the ancient Greek age.

(1844-1900) opines that the interrelated action drives people to attain a "higher delight" in the fine balance between the acting (Dionysus) and the text (Apollo) (Nietzsche, 1956, 126, 131). The "higher delight" is similar to the term "amusement" which is used by Aristotle when referring to young people and the "painful process" of their learning. Nevertheless, Aristotle's thinking here seems uncertain, at least on the question of whether education can be pleasurable—for he begins by contradicting Plato:

> It is clear that the young should not be educated for the sake of amusement. For while they are learning they are not amusing themselves, since *learning is a painful process* [my italics]. On the other hand, it is not appropriate to give children of the age leisured pursuits, since the end (something complete) is not appropriate for someone who is incomplete.[14] But perhaps it might be held that the serious activities of children are undertaken for the sake of their amusement when they have become men and are complete. If that were true, however, why should they have to learn music themselves? Why shouldn't they be like the kings of the Persians and the Medes, and take part in musical learning and its pleasure through listening to others performing? Aren't those who have made music their very task and craft bound to produce something better than those who devote only as much time to it as is needed to learn it? On the other hand, if they have to study music in depth, they would also have to take up the activity of cooking delicacies.[15] But that is absurd. (1998, 1339a1332-1340)

Aristotle's opinion here indicates four views of learning:

8.1. The children should learn music even without "the sake of amusement;" and he points out the main problem for students is that *"learning is a painful process."*

8.2. When the children educated in music become adults, they can immerse themselves in it for amusement and may become performers.

8.3. However people can obtain amusement from just listening to music without training to understand the musical rules.

8.4. Thus it is not clear whether children should be educated in pleasurable activities like music—and certainly not clear if those activities will be pleasurable during education.

He believes that the children are not mature enough to understand "leisured pursuits," so children have to suffer the painful learning process; however, later on he says that it is unnecessary to study the technique of music for appreciate it. This appears to be contradictory. More positively, Aristotle points out that the learning problem of children can be resolved by drama education, utilizing his idea of the kings of the Persians and the Medes. If a teacher could

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[14] The translator C.D.C. Reeve notes here: "Children have not yet developed the VIRTUES and so are incapable of HAPPINESS and the leisured pursuits in which it consists." (1998, 233)

[15] The translator C.D.C. Reeve notes here: "If they need to study music in depth to appreciate it, they would, by the same token, have to become chefs to appreciate delicate food." (1998, 233)
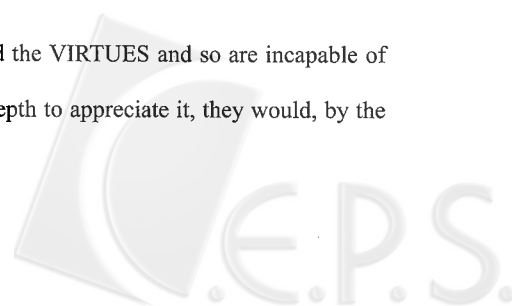
encourage young students to "take part in musical learning," and emphasize while "listening to others performing" for pleasure, the students would be similar to the common people who like to be spectators, rather than learning to be performers, i.e. musicians. In addition, if I am right in finding this more positive implication in Aristotle's view of the education of children, it is also consonant with Aristotle's view of learning more generally.

Thus, Aristotle seems to be suggesting, however uncertainly, that in order for students to survive "the painful process," they needed "amusement" or "the higher delight" (Nietzsche's word) to temper the "pain." When teachers use play writing, acting, or theatrical techniques during the learning process the experience of "pleasure" allows them to release the "pain." In addition, learning to be an actor is even more pleasurable since "everyone delights in representations" (1987, 48b9).

Aristotle says: "they [people] learn as they observe, and infer what each thing is, e.g. that this person [represents] that one" (1987, 48b16-19), so his conception here is that theatre is a good learning environment not only for everyone who would like to learn, but also for learners who would like to obtain pleasure. If the subject to be learned is not acting, a teacher can still encourage his students to appreciate the subject matter. Hence, a playwright, the leader of actors, utilizes imitative techniques and gathers many different kinds of people into the great space of theatre. It can be argued from the above that the "higher delight" would be obtained by students if their teachers could use classrooms as playwrights use theatres. Students would be more stimulated and motivated to learn.

The point that a teacher could be a playwright is extended by Roma Burgess and Pamela Gaudry when they discuss the role of the teacher in their *Time for Drama: a Handbook for Secondary Teachers*. They divide the role of the teacher into four platforms (1985, 70):

> 1 The teacher as leader
> 2 The teacher as playwright
> 3 The teacher as director
> 4 The teacher as actor.

However, the first role of "leader" can be omitted because the function of leadership is also included in the third of "director." It is important, however, to add "the teacher as spectator" because the relation between the teacher and students in drama classroom is reciprocal. Sometimes the role of the teacher changes into a spectator to observe the behaviour of students. For instance, whilst students present, their teacher transforms into a "spectator" to appreciate their presentations.

Thus, in the classroom or theatre, there is "an empty space" for people to learn. Drama in the theatre, in which a playwright's plays have to be performed by actors and choruses for spectators, can be compared to drama in the classroom. Here the teacher, as a playwright,

creates the syllabus; as a director, interprets the learning subject with drama; as an actor, plays roles with students; and, as a spectator, appreciates the presentations of students.
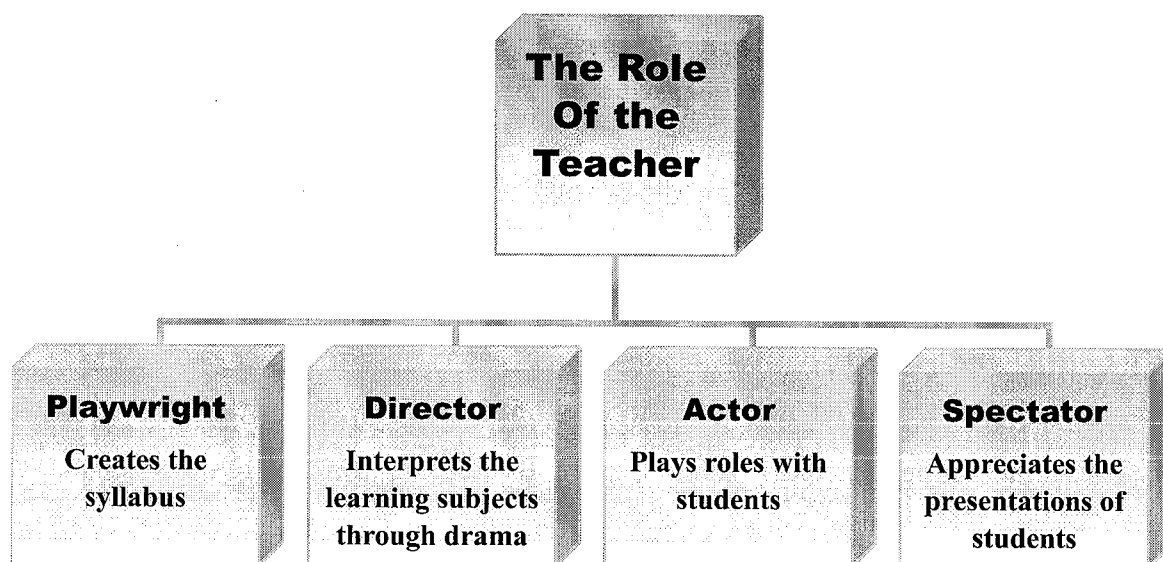
Fig. 5. The Role of the Teacher

The broader argument of this essay is that it is important to utilize drama in the classroom because it allows the teacher to engage the students. It will not, perhaps, usually be used in the Aristotelian sense of raising and purging undesirable emotions, but it can be used as a means of enhancing their motivation and learning. For example, when teaching ancient Greek theatre Lorena Param[16] (1947-) uses a group improvisation centred on "ritual" to engage her students who represent the chorus, and to motivate those who are initially at least "undesirable emotions" in Greek theatre history. The underpinning for this approach is Aristotle's observation that "everyone delights in representations" (1987, 48b9), and the view that in practising the theme of the class with their classmates, their emotions are aroused with interest. I shall argue elsewhere that there is also a more Nietzschean aspect to this, in that the students are engaged by the improvisation in part by its very strangeness: by the distance, from their own experience, of ancient Greek ritual.

9. Conclusion

In this essay I have discussed Plato and Aristotle, in order to show how, in ancient theory, drama was already implicitly conceived as an educative medium. In addition, we can see the

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intimate link between drama and education if we modify Brook's definition of theatre as (potentially) "any empty space":

> [The space of the classroom can be used as] "a bare stage." A [teacher or a student] walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of ["drama space"] to be engaged.

The term "drama space" emphasizes that the classroom is a space which serves the same function as a theatre. Not only do the students observe, by vivid actions, what they are learning, but also they experience, by "doing." By playing a "farmer" they have the experience of being a farmer. In Aristotle's terms, a man "learn[s] his first lesson through representation" (1987, 48b8-9), and it is for this reason that "drama education," the umbrella term proposed by Bolton, should be central to our thinking about education. While the term "drama education" developed from "theatre," and while (as O'Neill's contends) "process drama" is "a theatre event" (1999, 231), the real significance of "drama education" lies in the observation that students learn "through representations," that drama can be a mode of education.

Teaching drama in the curriculum in classical times, Plato agreed only that "the form of play" should be instructed. However, since the mid-twentieth century Plato's words have been "reinterpreted to mean freely expressed *dramatic* behaviour in many classrooms round the Western world" (Bolton, 2005, 2). Plato consistently insisted that only moral drama is beneficial for people; otherwise, the representation is harmful. Aristotle disagreed, and believed that the spectators would not only gain the "right emotions" but also enhance their virtues if the dramatic plot followed the cathartic process, which is arranged by playwright. In Aristotle's notion, regardless of whether the play is a tragedy or a comedy, spectators will fall into the four steps of the cathartic process. The result of this cathartic process on the spectators is

9.1. empathy with characters,

9.2. amusement,

9.3. a need to correct faults found within themselves,

9.4. understanding.

Hence, drama contains the functions of education and entertainment. More importantly as I have suggested, Aristotelian catharsis implicitly relies on a certain Brechtian distance.

The differences between Plato and Aristotle, in Boal's opinion, are over the "unintelligible metaxis" and the "infinite ideas" (1985, 7). For Plato, the world of the actor will influence the world of the audience in the theatre, a relation which is conceived somewhat mechanistically (spectators watching bad behavior will themselves become bad people). Nevertheless for Aristotle the two worlds are united by an interaction that produces empathy. The term "metaxis" is coined by Boal but derived from Plato, and this term not only shows that Boal synthesizes both Plato and Aristotle's concepts into his theory of the "Theatre of the Oppressed," but also

shows that Boal is influenced by Brecht's placement of the actor: in-between reality and imagination. This placement is also present in "drama education," because Boal encourages the spectators to interact with the actors, and finally to become "spect-actors" on stage. In "drama education" the teacher's world should also give confidence to the student, who should be encouraged to participate spontaneously with the teacher "in-between" (metaxis) their reality and the fiction in the "drama space."

The second dissimilarity between Plato and Aristotle is to be found in the "ideas." Plato believed that artists are like prisoners in a cell, and he argued that artists would create their productions with a mistaken or limited view of reality because of this distance from the archetypal ideas in the world of the forms. However, Aristotle conceived that ideas are infinite and are created by playwrights. A playwright expresses his or her ideas with words (matter) through the "dynamic passage" to give "form" to tragedy (substance). Thus, through the dramatic process, ideas emerge from the cell and have the potential to enrich virtues, to improve spectators morally and to encourage perfection in society.

Aristotelian Playwrights in ancient Greece integrated playwriting with directing in order to compete with other playwrights. Thus, playwrights needed to know what audiences favored because it was the audiences who would judge the production. As a point of departure, playwrights had to consider audiences' responses, and then they had to observe the realties of society and to create subject matter closely for dramatization. Subsequently, they would derive stories from epic poems or ancient Greek legends and dramatize them.

In the same way teachers approach "drama education" in the classroom; they should learn from the playwright before they create the syllabus, and assess what the students need. In addition, teachers may be proud of the achievement of the students, like a director who not only leads but interprets the world of reality for the students through drama, and let them learn by "dramatic doing" in order to let them "experience" the knowledge of reality in the drama space. Furthermore, as an actor a teacher could apply the technique of "teacher-in-role," acting with students; as an audience, a teacher appreciates what the students present and "learn more about their natural abilities that way" (Plato, 1974b, 537a).

In general, the ideas of the playwright are embodied by the characters and presented to the audience, so that the audience obtains its "first lesson" (Aristotle, 1987, 48b8) in theatre. However, in "drama education" the ideas created in the drama space are not just from teachers; just like the concept of "commedia dell'arte," the ideas of the students as well as the teacher can be improvised. Confucius (551-479 B.C.) suggested something similar: "I do not open up the truth to one who is not eager to get knowledge, nor help out any one who is not anxious to explain himself" (*Confucian analects*, 2006). These words remind teachers that students must be motivated, and that drama can serve this motivational purpose: it is a form of self-expression, but also a way of raising the student's appetite for knowledge.
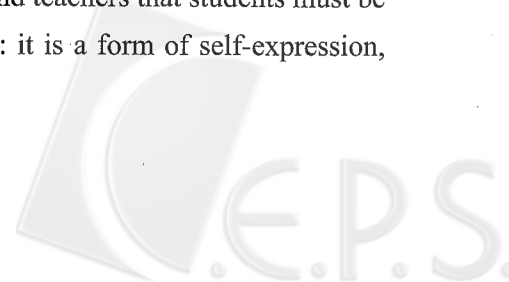
In a similar vein, Bolton describes how Heathcote began her drama lessons: "How shall *we* set about solving this problem?" (2005, 12). The problem Heathcote set to solve was "a man in a mess" (2005, 12), and together the teacher and her students used improvisation to creates a situation that is fluid and unspecified. The purpose of this "mess" is to try to draw out the ideas of the students through play and dealing with the conflict. Consequently, while teachers are "placing drama at the centre of the curriculum" (Bolton, 1984, subtitle), at this time, drama is in-between (metaxis) art and education: "drama as art" delights people by representing the fictional world, and "drama as education" is learning by the process of catharsis.

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