The dramatic process focuses on collaborative investigation and problem solving in an imaginary world (O’Neill 1995), during which participants have the opportunity to explore the main characters, the challenges, the context and the situations of other forms or “models of life” (Somers 2003). It’s a process where the participants are moving on through: “exploring, sharing, crafting, presenting, and assessing” (Mages, 2016). Focusing on active participation it provides the opportunity for “dialogue” to evolve internally and or interactions with others.

Using on the novella “Men in the Sun,” written by the Palestinian Author Ghassan Kanafani, 1963, as a pre-text drama sheds the light on the journey of Palestinian refugees seeking security and better life. A common path for most current immigrants worldwide. The text is fundamental in the process as it “acts as an excuse to hear the individual voices of those taking part in it” (Owens, 2010: p 13). The participants are therefore encouraged to enter and engage with the narrative and have the platform to discuss the intricacies of the global refugees and their plight.

The arts-based research approach is crucial to the study of refugees as a phenomenon and to trace their collective movements from one country to another. Hence, this research method aims to investigate how a text could go beyond the pages to address a global issues and instigate understanding of refugees.

Hala Rashed Al-Yamani (PhD) is the Dean of the Faculty of Education at Bethlehem University. She is leader of research projects related to drama as a teaching and learning pedagogy in pre-service and in-service programs in cultural and intercultural contexts. Hala has led, researched and directed theatre projects which incorporated elements from forum theater and street theater with theories of critical pedagogy.

Hala Khamis Nassar (PhD) my research interest is Middle Eastern cultural productions, with a particular focus on Palestinian theatre. My current expertise is in the scholarship of teaching and learning exploring new methodologies accessible to Palestinians practitioners of higher education. Previous position in the USA at Yale University among other institutions. Currently the director of CETL at Bethlehem University, and AVP for Teaching and Learning.

Abdelfattah Abusrour (PhD) is a theatre writer, actor and director, and a painter. He teaches storytelling and Drama in Education. He created a radical concept to evaluate the power of performing and visual arts through his philosophy “Beautiful Resistance” as a creative and peaceful expression in situation of oppression and trauma. Founder and director of Alrowwad Cultural and Arts Society, established in 1998 in Aida refugee camp-Bethlehem, He provides possibilities to save lives and inspire hope to build peace within individuals.
**How do I do this?**

Pre-text workshop:
Start session with warming up activities so that participants feel comfortable. Prepare them to the subject of the workshop: the chance or possibility of moving and or leaving home.

Allow and encourage the participants to engage with a narrative- a text story- as well as part of orienting them to the topic through the use of compound stimulus (Somers 2011). Prepare 3 different packages containing (photographs, letters, objects, clothes, etc.) each of which could be related to one main character of the text story. Play the role of investigator to find out: What is included in these packages? What is the story of each character? Who are the people in the story? And what’s happening to them? After reporting the contents to the individual groups, ask to select a period in the life of the allocated character, and perform or present it to the whole group using dramatic tableaux, storytelling or any other way.

Present a short background about the author Ghassan Kanafani, his life and literary work.

At different stages of the workshop, participants are presented different techniques that include: Asking questions, role-play, improvisation, open discussions and dialogue related to the main characters’ journey.

The final stage requires the participants to imagine an end of the journey of the main characters, and at the end they are shown a video about the actual ending as it was written by Kanafani.

Opening a general discussion, where participants could write reflections on the whole refugees’ issues.

**What do I want to inquire into? Context**

The pre-text of *Men in the Sun* is used to: - Study the interactions, thoughts, reflections of the participants during and after their engagement with it.

Stimulate participants engagement in drama as a pre-text: What can we do about the immigration and what it means to be a and being a refugee nowadays.

Study questions focused on the sort of learning generated by the drama: main thoughts and attitudes, ways in which participants deal with the notions, concepts and human rights embedded in this pre-text and the shifts that have been developed.

**What has been done on this already?**

This is not a new style of work and there is a plenty of work and research on the topic. Concerning our own experiences, Hala Al-Yamani had an experience in working on the pre-text with Allan Owens in June 2007 developing “Returning to Haifa” pre-text and led drama workshops with different groups in the Palestinian Territories and in a number of international conferences (Owens & Al-Yamani 2010). In addition, Abusrour joined Al-Yamani in leading “Returning to Haifa” pre-text drama sessions in National and international conferences and meetings in Italy and UK. Nassar has the experience of teaching and engaging with Kanafani’s work and published on the topic. Since 2017 Nassar Joined the team “Beyond Text Project” and participated in the workshops.

“Men in the Sun” as pre-text drama have a strong presence in different Palestinian locals, at Bethlehem university and at Alrowwad Cultural and Arts society engaging with the youth and university students.

**How can this method be of use?**

• This can be a valuable tool for researchers, investigators, practitioners, educators, focusing on refugees and immigrants.

• It provides an opportunity to investigate the method and topic and introduce the relevant theoretical material about them.

**What is the aim?**

• How Text (Story) is global to construct a community/ a home

• Understanding the plight of refugees

• How can this method be of use?

• Home country: Forced migration,

• Refugees searching for Better life.

• Host Country: Post war reconstruction of identity and home, rehabilitating refugees. Internal and foreign policy making, education and research.
What is the aim?
- How Text (Story) is global to construct a community/ a home
- Understanding the plight of refugees
- How can this method be of use?
- Home country: Forced migration,
- Refugees searching for Better life.
- Host Country: Post war reconstruction of identity and home, rehabilitating refugees. Internal and foreign policy making, education and research.

How am I positioned?

Hala AL-Yamani is a narrator, dramatist, educator and researcher who is trying to use all the different forms to create a better understanding for teaching and learning process.

Hala Nassar is a scholar and an academic engaged in building awareness and understanding to the drastic effects of colonialism and normalization of occupation through teaching, dramatic arts and performance.

Abdelfattah Abusrour: Artist, Scientist, Academic, Playwright, Actor and Director, storyteller, Educator and trainer, creator of “Beautiful Resistance” concept.

What theories inform what I am doing?
- Travelling Theory; The term coined by the late Edward Said in his seminal essay of that title in the World, the Text and the Critic. His argument is that theories have no fixed political meaning, but take on different implications depending on where, when and how they are deployed. Said asks ‘whether by virtue of having moved from one place and time to another an idea or a theory gains or loses in strength, and whether a theory in one historical period and national culture becomes altogether different for another period or situation.
- Post-Colonial Theory

What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?
Research to collect data related to thoughts, attitudes, experiences of refugees and those who interact with them.
Evaluation of programs targeting refugee’s integration in hosting countries whether at the beginning of the programs or in a specific stage of the implementation of the program or when its finished as a program

What skills would I need to use this method?
- Dramaturgical techniques and improvisational skills.
- Great Listener
- Observant researcher
- Skilled analytical tools
- Swift interpreter /
- Note taker
- Skilled facilitator

What resources & materials are needed?
- “Men in the Sun” Arabic version video on YouTube: https://www.youtube.com/watch?v=XBGiB10_clo
- Stationary materials (writing and drawing stuff)
- Recorder
- Palestinian music to use it in the background of the drama session and to help in creating the whole atmosphere of the session.
- Elements for the compound stimulus in fabric bags (photos, letters, objects, documents, etc. related to the main three characters of the Palestinian Novella.)
Our Method: Video illustration of the work method
https://www.youtube.com/watch?v=ClbE5ykNjJw&feature=youtu.be&fbclid=IwAR1LU-9tfnUOUTZLhBqchCShRXCNsU9N3P4CrL8KToAFJfajap9WkE

Theoretical references
- Readings
http://www.hup.harvard.edu/catalog.php?isbn=9780674009974

2- Edward Said. The World, the text and the critic, 1983
http://www.hup.harvard.edu/catalog.php?isbn=9780674961876

3- Benedict Anderson. Imagined communities, 2006
https://is.muni.cz/el/1423/podzim2013/SOC571E/um/Anderson_B_-_Imagined_Communities.pdf

4- Diasporic Literature and Theory where now? Edited by Mark Shackelton, 2009


Writers:
Ghassan Kanafani

- Men in the sun by Ghassan Kanafani
Text http://site.iugaza.edu.ps/rareer/files/2012/02/Men_in_the_Sun-1.pdf

Were you aware of travelling theory or post-colonial theory before this?

Now is your chance to expand or deepen your knowledge. Examine the list of references provided in the previous pages. Choose at least one of them as the basis of your next reflective entry.

The liminal visual captures on pages 104-109 were taken by Raquel Benmergui, during the Beyond Text Module sessions given in Lahti Finland March 2019.
Abdelfattah Abusrour

Beautiful Resistance

• Beautiful Resistance: A philosophy to inspire hope and promote life for oppressed
• Art-based method to build peace within individuals to be able peace-builders in the world
• Data collection for research education about children/ refugees/ oppressed/ marginalized/traumatized etc
• Radical ongoing evaluation method based on life achievement

Roots of the method

Beautiful Resistance is a creative working philosophy that uses performing and visual arts, Culture and Education in political/oppression/trauma situation.

It is rooted in social justice and integrates Freire and Boal’s Theatre of the Oppressed and different performing and visual arts techniques, cultural heritage, storytelling, oral history and improvisation for empowerment and social change.

It is a liberation way to express oneself in the most beautiful and creative peaceful ways to create artistic work with possibly therapeutic byproduct

The Culture and Art-based Resistance methods use mostly:
- Improvisation
- Storytelling

I am a theatre writer, actor and director, and a painter. I teach storytelling and Drama in Education. I created a radical concept to evaluate the power of performing and visual arts through my philosophy “Beautiful Resistance” as a creative and peaceful expression in situation of oppression and trauma. Founder and director of Alrowwad Cultural and Arts Society, established in 1998 in Aida refugee camp-Bethlehem, I provide possibilities to promote and save lives and inspire hope to build peace within individuals.
At the core, Beautiful Resistance at Alrowwad is about constant, dynamic re-evaluation of our use of arts to give people means to live. It is about how to reshape the means to build peace within the individual, the family, the community to be a builder of peace in the country and in the world.

This is a radical conception of evaluation that is in constant evolution, development and questioning of how to make things better on individual level and reach wider audiences.

**Improvisation**

https://dictionary.cambridge.org/dictionary/english/improvisation

- A performance that an actor, musician, etc. has not practiced or planned:
- The act of making or doing something with whatever is available at the time:


https://howlround.com/role-storytelling-theatre-twenty-first-century Downloaded 12.11.2018

**Storytelling**

Describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment. as a means of entertainment, education, cultural preservation or instilling moral values.

**Origins of Theatre of the Oppressed:**

The Theatre of the Oppressed describes theatrical forms that the Brazilian theatre practitioner Augusto Boal first elaborated in the 1970s, initially in Brazil and later in Europe. Boal's techniques use theatre as means of promoting social and political change in alignment originally with radical left politics and later with center left ideology.

Drawing inspiration from Freire, Brecht, and Stanislavski, Augusto Boal developed the Theater of the Oppressed in practice throughout his career, starting in the ’50s in Brazil and later in Argentina, Peru, Ecuador and France while in exile from the military dictatorship.
Theatre of the Oppressed:
Paolo Freire:
http://www.newfoundations.com/GALLERY/Freire.html

Augusto Boal
http://www.wwcd.org/action/Boal.html
https://ceasefiremagazine.co.uk/augusto-boal-games-techniques/

Alrowwad Activities
http://www.alrowwad.org

Beautiful Resistance
https://www.youtube.com/watch?v=Yb3Cv_gg1I4

Other References
https://scholar.library.miami.edu/slaves/representations/representations.html

Alrowwad website and social media
https://www.alrowwad.org/en/
https://twitter.com/alrowwadsociety0
https://www.instagram.com/alrowwadorg/
https://www.youtube.com/channel/UC6x3WiYBH_L4qtXI9z-YBcg

Alrowwad Beautiful Resistance
https://www.youtube.com/watch?v=zi47N4VA49Y
https://www.youtube.com/watch?v=Nbr61Unci3w&pbjreload=10
https://vimeo.com/193707767
https://vimeo.com/242364197

Theatre plays:
We are the children of the camp play
https://www.youtube.com/watch?v=gjCMigj3Z_g
https://www.youtube.com/watch?v=XkMXoukhHzk
Beautiful Resistance is a creative, comprehensive and inclusive philosophy that can be used in any country/community, whether it is a free country or wherever there is injustice, political or social oppression, domestic or work violence or abuse, colonial occupation, dictatorship, wars and other injustices. It can also be used in any context to value the role of each individual in a spirit of social entrepreneurship as a changemaker, and provide better role models for future generations. It is a way to fight despair and oppression in order to promote life and inspire hope. http://www.alrowwad.org/en/?page_id=705

At the core, Beautiful Resistance at Alrowwad is about constant, dynamic re-evaluation of our use of arts to give people means to live. It is about how to reshape the means to build peace within the individual, the family, the community to be a builder of peace in the country and in the world.

This is a radical conception of evaluation that is in constant evolution, development and questioning of how to make things better on individual level and reach wider audiences.

**How do I do this?**

In different ways depending on the target group. But here is an example:

**Activities in 2-3 hours sessions with adults and youth:**

1. Welcome the group and present an introduction about Alrowwad and its work and philosophy.
2. Open discussion about their expectations, hopes and dreams.
3. Ask them as individuals to write, draw, or record in whatever way they want the best things they like/remember in their life and around them.
4. Discuss that and listen to some of what they say.
5. Ask them to write/draw/record in whatever way they want, the worst thing/memory they have lived.
6. Discuss that and listen to some individual stories for those who want to talk.
7. Ask them to write/draw/record in whatever way they want, one thing they want to change in the world.
8. Open discussion.
9. Ask the group about what touches them the most in what they have heard, read, seeing. Listen and record.
10. Ask them to present in an improvised monologue what they have written/illustrated in the previous activities whether in theatre, or music or poetry or whatever mean they choose. Allow enough time for them to work on their presentation.
11. Discuss the presentations* in the group.

*It is important to encourage participation but only as a choice and not obligation. Some people need more time than others.
Activities in 2-3 hours sessions with Children

1. Welcome the group and play some games with them to break the ice and build team spirit and trust.

2. Show them different images of facial expressions and how they feel at that time.

3. Why do they feel that way?

4. Allow them to express their feeling in writing or drawing or singing or acting, as they choose to do.

5. Allow them to improvise a show as individuals but maybe also as groups.

6. Discuss what has been presented and what they liked in each presentation.

7. Discuss what they would like to change in what they have seen that disturbed them.

For Alrowwad’s main artistic interests, International artistic tours with theatre and dance troops, welcome for international artist and performers and volunteers and many other programs including Mobile Beautiful Resistance, Play bus, Vocational training, twinning and exchanges see http://www.alrowwad.org/en/
What do I want to inquire into? Context

- How to gain confidence from traumatized people to allow open dialogue?
- What it means to inspire hope and promote life for traumatized people in war zones and times of crisis through peaceful means of expression?
- How to build peace within individuals to be promoters of peace around them?

What has been done on this already?

Beautiful Resistance – Cultural Resistance – Creative Resistance

Performing and visual Arts as means of resistance, self-expression and social change.

Theatre as means of liberation and building peace within individual

Though I am interested in the creative process and not as a therapy, but could be used as means as well for: Art/Drama/Play therapy

What is the aim?

- Using performance and visual arts as means to inspire hope and promote life in times of despair and crisis, with traumatized children, youth, women, families
- Provide safe space for peaceful means of expression

- Build peace within individuals to be promoters of peace around them

**How can this method be of use?**
This can be a valuable tool for researchers, investigators, practitioners, educators,

**Beautiful Resistance targets:**
- Refugees
- Victims of occupation/ racism/ violence/ Oppression/ abuses/ trauma/ racism/ loneliness/ Neglect/ Bullying
- Educators/ teachers and professionals in contact with other people
- Persons who are interested in creating a long-term change

**Principles of Beautiful Resistances:**
- We do not have the luxury of despair but a steadfast hope that we can shape a better future for our children and all generations to come.
- Everybody is important, everyone is a change maker.
- Miracles don’t happen alone; we need to provoke them to happen.
- Arts are pure humanity. Arts make us equals and stereotypes disappear. Arts are the bridges that we can build together as equal human beings to shape a better future for all generations to come.
- With or without money we do it. There is need to transform charity into a positive and constructive means to be proud of what we achieve together as equal partners.

**How am I positioned?**
- Scientist, Playwright, Actor and Director, storyteller, Educator and trainer
- Refugee, born and working in a refugee camp, living under occupation
- Social entrepreneur
- Researcher

**What theories inform what I am doing?**
- Arts as means of resistance
- Theatre of the Oppressed
- Beautiful Resistance
- Art Therapy / Drama Therapy

**What stage of conventional social science research and/or evaluation and/or assessment can I use this in or relate this to?**
- Evaluation through open discussion, Improvisations, free expressive drawing, painting, writing, music, singing.
- It can also be used in the data generation and collection stages of research providing rich ground for subsequent interviews.
What skills would I need to use this method?

- Good Listener
- Skilled facilitator for discussions
- Good listener and observer to the types of the interaction of the participants in the workshop.
- Improvisation and dramaturgical techniques to stitch the information into a new hybrid text
- Research skills in observing, note taker,
- Analytical skills
- Skilled analytical tools
- Skilled in improvisation
- Skilled artist (Storyteller/performer/Photography, videography)

What resources & materials are needed?

- Stationary materials (writing and drawing stuff)
- Palestinian music to use it in the background of the drama session and to help in creating the whole atmosphere of the session.
- Audio-Visual recording and illustration materials
- Evaluation templates
Arts-based methods are being used in such diverse settings and for different outcomes.

How could you use storytelling, improvisation or theatre of the oppressed? If you don’t know much about these. Could you explore the links provided in this chapter and familiarise yourself with them? What ideas come to mind?